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EDITED BY
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Bayreuth,
21 April 1888.

Augustine
Richard Wagner

RICHARD WAGNER



RICHARD WILHELM WAGNER —by far the greatest composer since Beethoven—was born at Leipzig on the 22d of May, 1813. He was the youngest of nine children, his father, a police official, dying when Richard was but six months old. A year afterward his mother married Ludwig Geyer, an actor engaged at the Dresden theatre, and to Dresden the family then removed. Geyer was fond of painting, and he wished young Richard to become an artist; but he died when the boy was only seven years old, and the study of art was then discontinued. Richard became a pupil at the "Kreuzschule," and later on at the "Thomasschule," at Leipzig, to which city the twice-widowed mother returned in 1827. So far not much had been done for Richard's musical education; he had had a few lessons in pianoforte playing, but he preferred to try to play the operatic airs he had heard at the theatre instead of practising his exercises, and to his dying day Wagner never became a satisfactory pianist. But even at this early period of his life his eminent poetical gifts became evident. At the school his poem on the death of a fellow pupil won him the prize from a number of competitors, and soon afterward, incited by his study of the ancient Greek poets and Shakespeare, he resolved to write a tremendous tragedy. It is related that in the course of this absurd production—which, of course, was never completed—no less than forty-two persons died or were killed, so that when the young author reached the last act, he was short of characters and had to bring back several of them as ghosts!

His sister, Rosalie Wagner, was an actress, and through her the boy was constantly in touch with the theatre. The great success obtained by C. M. von Weber with *Der Freischütz* may have had a strong influence upon the career of Wagner. Still, it was only after the family's return to Leipzig that it became clear to Richard what his vocation

really was. At the Gewandhaus concerts in that city he heard Beethoven's symphonies and the music to *Egmont* for the first time; and he was so deeply impressed that he resolved to become a musician. In spite of determined opposition on the part of his family he carried out his resolution by beginning the study of harmony and counterpoint with Theodor Weinlig, then cantor at the Thomasschule. As the first results of his studies we have a sonata and a polonaise for pianoforte, also an overture with a final fugue, and later on a symphony for orchestra. The latter was performed at the Gewandhaus in 1833, with considerable success.

We next hear of Wagner at Würzburg, where his brother Albert was stage manager, and where Richard now became director of the chorus at the theatre. While there he wrote the libretto and composed the music of an opera, *Die Feen* (*The Fairies*), a juvenile work, which in his later years he did not think worthy of publication. It was, however, published after his death and performed at Munich; but these performances, apart from the historical interest attaching to them, added nothing to Wagner's fame. His next work was an opera upon the subject of Shakespeare's *Measure for Measure* called *Das Liebesverbot* (*Forbidden Love*); this he wrote while conductor at Magdeburg in 1836. It was performed there, and failed completely.

Wagner was now in bad pecuniary straits, which condition unfortunately lasted for some years. After being conductor at the theatre at Koenigsberg, he accepted the same post at the theatre of Riga in 1837. It was here that he began the composition of his grand tragic opera *Rienzi*, the first of his works which was published, and the first which eventually gained acceptance in Germany. The music of two acts of this opera was finished, when Wagner suddenly resolved to journey to Paris, in the hope of having the work produced

there. This was in 1839. He took passage on a sailing vessel bound from Pillau to London; the vessel encountered a succession of violent gales near the coast of Norway, and it was there that Wagner first heard the old legend of the Flying Dutchman from the sailors on board. Reaching Paris by way of London and Boulogne, he completed the score of *Rienzi*, but was unsuccessful in his efforts to get it performed at the Paris Opéra, and for some six months he was literally on the brink of starvation. At that time he was actually driven by want to arrange the fashionable operatic music of the day — airs from Donizetti's *Favorita* and Halévy's *Queen of Cyprus* — for the inartistic combination of piano-forte and cornet! He also composed some songs with a view to attaining popularity in the fashionable society of Paris; but they proved to be far too good for the taste of the public of that time. During his sojourn in the French capital he composed the music to *Der fliegende Holländer* (*The Flying Dutchman*), which shows enormous progress in style, compared with *Rienzi*. In April, 1842, Wagner left Paris for Dresden, where meanwhile *Rienzi* had been accepted for performance by the Royal Opera. It was given there on October 20 of that year with extraordinary success, which increased at every performance. Wagner was requested to prepare for an initial production of *The Flying Dutchman*, and this took place on January 2, 1843. It cannot be said that the public of that time fully appreciated the composer's vast artistic progress as shown in the new work. But this lagging behind of the public taste has always been, and probably always will be, apparent in the lives of men of genius.

Through the death of Rastrelli a conductorship at the Dresden Opera had become vacant, and this post was now offered to Wagner. He entered upon his duties with enthusiastic energy and zeal, and some of the performances which he conducted, such as those of Gluck's operas, were models of excellence. His efforts to get his own operas produced in other cities were, however, not very successful; but this did not in the least interfere with his creative activity. At this period he was engaged in writing the libretto and com-

posing the music of *Tannhäuser*; and during a holiday tour and subsequent stay at Marienbad he sketched the libretto of a comic opera, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), which was originally intended as a humorous counterpart to *Tannhäuser*. The latter work was first performed at Dresden, on October 19, 1845; its success, like that of *The Flying Dutchman*, was but moderate at first. Wagner now turned to the Siegfried saga for dramatic material, and by the autumn of 1848 he had written the drama *Siegfried's Tod* (*Siegfried's Death*.) In the political events of that year he took such an active part with contributions to the press as well as with speeches that he was forced to sever his connection with the Royal Opera and to leave the country. He fled to Switzerland and settled at Zürich, where he published two important treatises entitled *Art and the Revolution* and *The Artwork of the Future*. In February, 1850, he again visited Paris, and thence he sent the newly completed score of *Lohengrin* to his friend Franz Liszt, who was then director of the music at the court of the art-loving Grand Duke of Saxe-Weimar. Liszt enthusiastically undertook the production of this work, and the first performance took place on August 28, 1850. So great was its success that the strong impression which the works of Wagner have imprinted upon the entire world of art may be said to date from that performance. After returning to Zürich, Wagner published early in 1851 a treatise entitled *Opera and Drama*, in which he fully expounds his epoch-making theory of the equal importance of poetry, music and the actor's art in the structure of a perfect musical drama, — a subject which had occupied his thoughts for years. He contends that in the musical drama the three arts should be indissolubly welded into a well balanced whole, in which no one should preponderate, but that each should support, amplify and intensify the others. On this topic a veritable war has since raged in artistic and literary circles, lasting over thirty years; but now very little doubt is left that Wagner's theory is the correct one; it has achieved a glorious victory wherever his works have been adequately performed.

The evolution of this great art doctrine was the result of years of study, reflection and severe self-criticism, and was of course not accomplished without a struggle. If we examine critically those of Wagner's works which he wrote before the publication of his *Opera and Drama*, we find that the music of his *Rienzi* is modelled upon the operas of Spontini and Meyerbeer, the two composers whose works reigned supreme upon the operatic stage when *Rienzi* was written. Wagner's originality in this work is almost hidden by the conventionalities of the prevailing style; but in *The Flying Dutchman* there is strong evidence of critical thought and consequent modification of this borrowed manner. The declamation in this work is far more impressive and powerful than in *Rienzi*; and this is still more strikingly the case in *Tannhäuser* and *Lohengrin*. However, the essential differences between the so-called "grand" opera of the period and Wagner's musical drama are enumerated farther on.

After completing *Opera and Drama* Wagner turned his attention to composing the music for *Siegfried's Death*; but upon reconsidering his material he finally resolved to treat the whole Nibelungen saga in a trilogy, and the work eventually grew to the colossal dimensions in which we now possess it, *i.e.* a series of four dramas (three of three acts each and an introductory one of one act) intended for performance on four consecutive days. He gave to the whole group the title *Der Ring des Nibelungen* (*The Ring of the Nibelungs*), and the four dramas are: *Das Rheingold* (*The Rhinegold*), *Die Walküre* (*The Valkyr*), *Siegfried*, and *Götterdämmerung* (*The Dusk of the Gods*). The libretto for the entire work was completed in two years (by 1853), but the musical composition occupied Wagner at intervals during the next nineteen years, many periods of interruption intervening. He had completed the first two dramas and two acts of *Siegfried*, when he was seized by the conviction that he could never get his great cycle performed. It was then that he turned his attention to *Tristan and Isolde*. The libretto of this work was finished in 1857, and the music two years later, during an extended visit to Venice.

Although the master's theory concerning the musical drama is consistently applied in *The Rhinegold* and *The Valkyr*, it must not be forgotten that these two works are but fragments of a greater whole, and that therefore *Tristan and Isolde* is the first complete work composed after his theory was fully formulated. This drama, together with *The Mastersingers of Nuremberg*, which was completed in 1867, is considered by many to mark the climax of Wagner's genius.

In 1860 he again went to Paris, where he arranged and conducted some concerts consisting of fragments of his works, and in March, 1861, his *Tannhäuser* was performed at the grand Opéra of that city, by command of the Emperor Napoleon III; it was hooted and hissed off the stage by the members of the Jockey Club, who resented the production of an opera which did not contain the customary ballet in the middle of the second act. During 1862 Wagner was principally occupied with the composition of *The Mastersingers*. At that time he was again terribly involved in pecuniary embarrassments, and attempted to improve his circumstances by giving concerts in various cities, among them Vienna, Prague, Leipzig, St. Petersburg, Moscow and Budapesth. The great turning point in his fortunes, however, did not come until May, 1864, when King Ludwig II of Bavaria called him to Munich and relieved him from the ever pressing cares and anxieties concerning his bare existence. It was at Munich that *Tristan and Isolde* and *The Mastersingers* were first performed in 1865 and 1868 respectively, the performances in each case being, perhaps, the best that have ever been given of these music dramas.

Wagner was now enabled to complete his great *Nibelungen* trilogy; and by 1872 the music of the monumental work was finished at Tribschen, near Lucerne, whither he had moved in 1867. Meanwhile the energetic efforts of numerous friends and the support of the king rendered possible the building of a special theatre for the proper performance of this exceptional work. In 1871 Wagner settled at Bayreuth in Bavaria, and there the new theatre was built. The first performance of the cycle took place in August, 1876, in the pre-

sence of an immense number of spectators, who had come from all parts of the civilized world; and its artistic success was beyond all doubt. Wagner might indeed have rested now upon his well earned laurels, but his mental activity knew no cessation. Even during the preparations for the *Nibelungen* performances he had sketched a new work, *Parsifal*, and now, with redoubled energy, he turned to its musical composition. It was completed early in 1882, and was first performed at Bayreuth in July of that year. In September Wagner left for Venice, there to rest from the fatigue he had undergone during the *Parsifal* performances; and it was there, on February 13, 1883, that he suddenly died.

The main cause of Wagner's unique position in the history of opera lies in the fact that he was not only a composer, but also a dramatic poet, and was thus enabled to carry out successfully the theory which he gradually developed. No graver mistake can be made than to look upon Wagner solely as a great musician. His originality of expression is as marked in the librettos of his works as in their music. His sense of color, of rhythm, of dramatic effect, no less than his insight into all the phenomena of human character, was wonderfully exact. A man of such many-sided genius was the only one who could achieve the emancipation of the musical drama from the old "grand" opera. Had it not been for Wagner's personal ability to realize in every detail his performances, he would never have been more than a visionary. His striking musical originality would have attracted attention, but as a musician alone he would, in all probability, have failed to revolutionize the operatic world in the epoch-making manner in which he has done so. As long as the musical and dramatic elements of an operatic work are elaborated by different individuals, one will always be found to lean upon or to be sacrificed to the other.

It would be difficult to point to any other musician, with the single exception, perhaps, of Beethoven, whose career exhibits such continued growth. Much as Wagner in his early days was

inspired by the romantic fire of a Spontini (of which this master's *La Vestale* and *Fernando Cortez* give proof), much as he delighted in his own *Rienzi*, because it seemed to him to be the happy combination of the explosive materials of an heroic drama with all the pomp and circumstance of French "grand" opera, yet he was severe enough in his self-criticism to recognize the fact that he never could reach artistic independence on those lines. So in spite of the success obtained by *Rienzi* he abandoned this style of composition, and turned to new ways in *The Flying Dutchman*. In this drama we first meet with so-called "leading motives" (*Leitmotive*), which are short but pregnant musical phrases, intended to portray the various personages of the action, the different passions which animate them or the sentiments they express. It is specially due to the use of these leading motives that Wagner's music is so wonderfully impressive, because by combining them or varying them in the most admirable manner, they become true plastic images of the figures of the drama in all their manifold relations towards each other. It is through the thematic character of Wagner's music that the drama obtains its intense force and clearness. Liszt has aptly remarked: "He makes the orchestra reflect; in his hands it reveals to us the soul, the passions, the sentiments, the slightest emotions of his personages; with him the orchestra becomes the echo, the fine veil through which he lets us perceive all the vibrations of their hearts; one might say that they palpitate in this medium, and across its sonorous and diaphanous walls we are alive to the most impetuous as well as to the slightest emotions."

In a brief article it is, of course, impossible to estimate with adequate detail Wagner's cardinal importance to art. But a concise statement of the essential points of difference between his musical drama and the old, so-called "grand" opera, which reigned supreme upon the lyric stage when Wagner began to write, will at least give the reader an insight into the far-reaching nature of the reforms which he accomplished through the ripening of his great theory. These points may be classified under nine heads: *First* as concerns the subjects

of his works, we find that his poems, after *Rienzi*, are exclusively national ones. He discards the historical opera, and turns to legends, myths and sagas as the only proper source of material for his art. Thus he emphasizes the motives which govern human nature at all times, and are quite independent of any given historical period. The *second* point concerns the poetical treatment of the text, as well as of the dramatic structure. The latter is always true to the canons of the best art; all that is not essential to the action is eliminated, and the dramatic basis is formed from accurate emotional analysis and the consistent delineation of character. The librettos are highly poetical, and possess an excellent literary style, rarely to be found in such works. The *third* point is the altered relation between music and poetry. While in the "grand" opera the music seldom had any other object but self-exploitation, the text being merely the incidental frame upon which it was hung and which it fitted more or less closely, Wagner places music and poetry upon a plane of perfect equality. Words and music interpret each other: the poetry determines the manner of its musical treatment, the music refines and ennobles the poetical expression.

The *fourth* point relates to the treatment of the orchestra, which from a mere accompaniment is raised to an independent factor of symphonic character. Wagner employs it in a sense quite other than the Italian opera composer, in whose hands it was nothing but "a huge guitar" for accompanying the singers. Through the employment of leading motives, expressing definite occurrences in the drama, or characteristic moods or sentiments, the orchestra becomes the modern equivalent of the Chorus of antique tragedy, forming a running comment upon the action of the drama. The *fifth* point of importance is the abolition of the customary set operatic forms, in so far as they are not the logical result of the dramatic

situation. Wagner discards bravura singing; his works offer no opportunity for the display of vocal gymnastics; and ensemble singing occurs only when dramatically justified. The position of chief importance he gives to the dramatico-musical dialogue, and, of course, he discards the ballet. The *sixth* point concerns the exclusion of any spoken dialogue or that kind of recitative which was customary in "grand" opera between the different set numbers. Wagner's recitative is melodic singing; his song is musical declamation. The *seventh* point concerns the melodic invention and harmonic treatment of the music. These are so specifically characteristic of Wagner that other composers who have tried to use the new style have for the most part become mere plagiarists, falling—perhaps involuntarily—into his melodic and harmonic trend of thought. This, however, is by no means a necessary consequence of Wagner's art-principles; it is merely a proof of his powerful individuality and of his immense influence upon his contemporaries. The *eighth* point relates to the totally different demands made upon the performers. The singers must be both good musicians and good actors, since singing, musical phrasing, declamation and acting must all go hand in hand, and the neglect of any of these elements is fatal. And for the *ninth* and last point, we find a specially picturesque element in the scenic setting, the utmost plasticity in the grouping, and an impressive dignity in the bearing of the performers.

All these factors together form that complete art-work, to which all the individual arts contribute a share. Thus we have the so-called "Art-work of the Future," once so bitterly attacked, but finally victorious, which has nothing, not even the name, in common with "grand" opera. To the bold creator of this most perfect art-work we may fittingly apply Shakespeare's words:

"He does bstride the narrow world like a Colossus!"

Carl Ambruster.

CHRONOLOGICAL TABLE OF THE VOCAL WORKS OF RICHARD WAGNER

I. Operas and Music Dramas

TITLE	PLACE AND YEAR WHEN BEGUN	PLACE AND YEAR WHEN COMPLETED	PLACE AND DATE OF FIRST PERFORMANCE	CONDUCTOR OF FIRST PERFORMANCE
1. DIE FEEN (<i>The Fairies</i>)	Würzburg, 1833	Würzburg, 1833	Munich, June 29, 1888	Franz Fischer
2. DAS LIEBESVERBOT (<i>Forbidden Love</i>)	Leipzig, 1834	Magdeburg, 1836	Magdeburg, March 29, 1836	Richard Wagner
3. RIENZI, DER LETZTE DER TRIBUNEN (<i>Rienzi, the Last of the Tribunes</i>)	Riga, 1838	Paris, 1840	Dresden, October 19, 1842	Karl Gottlieb Reissiger
4. DER FLIEGENDE HOL- LÄNDER (<i>The Flying Dutch- man</i>)	Paris, 1841	Paris, 1841	Dresden, January 2, 1843	Richard Wagner
5. TANNHÄUSER, UND DER SÄNGERKRIEG AUF WART- BURG (<i>Tannhäuser, and the Singing Contest on the Wart- burg</i>)	Dresden, 1844	Dresden, 1845	Dresden, October 19, 1845	Richard Wagner
6. LOHENGRIN	Dresden, 1846	Dresden, 1847	Weimar, August 28, 1850	Franz Liszt
7. DER RING DES NIBELUNG- EN (<i>The Ring of the Nibelungs</i>)	(<i>The complete work</i>) Dresden, 1848	Bayreuth, 1874	Bayreuth, August 13, 14, 16, 17, 1876	Hans Richter
Consisting of four dramas: (a) DAS RHEINGOLD (<i>The Rhinegold</i>)	(<i>Separately</i>) Zürich, 1852	Zürich, 1854	Munich, September 22, 1869	Franz Wüllner
(b) DIE WALKÜRE (<i>The Valkyr</i>)	Zürich, 1854	Zürich, 1854	Munich, June 26, 1870	Franz Wüllner
(c) SIEGFRIED	Zürich, 1855	Lucerne, 1869	Bayreuth, August 16, 1876	Hans Richter
(d) GÖTTERDÄMMERUNG (<i>The Dusk of the Gods</i>)	Lucerne, 1869	Bayreuth, 1874	Bayreuth, August 17, 1876	Hans Richter
8. TRISTAN UND ISOLDE (<i>Tris- tan and Isolde</i>)	Zürich, 1857	Venice, 1859	Munich, June 10, 1865	Hans von Bülow
9. DIE MEISTERSINGER VON NÜRNBERG (<i>The Master- singers of Nuremberg</i>)	Dresden, 1845	Lucerne, 1867	Munich, June 21, 1868	Hans von Bülow
10. PARSIFAL	Bayreuth, 1876	Bayreuth, 1882	Bayreuth, July 26, 1882	Hermann Levi

II. Songs

1. DER TANNENBAUM (<i>The Fir-tree</i>)	Riga, 1838	Riga, 1838	
2. DIE BEIDEN GRENA- DIERE (<i>The Two Gren- adiers</i>)	Paris, 1840	Paris, 1840	
3-5. TROIS MÉLODIES (<i>Three Melodies</i>)	Paris, 1840	Paris, 1840	
6-10. FÜNF GEDICHTE (<i>Five Poems</i>)	Zürich, 1857	Biebrich, 1862	

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NOTE: *The Wagner literature has grown to such dimensions that a detailed account of the same would far exceed the limits of this volume. The fact that the editor confines himself exclusively to an enumeration of the more important works requires no further justification.*

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EDITOR'S NOTE

In providing this edition with additional signs of expression (enclosed in parentheses to distinguish them from the composer's own signs), as well as with explanatory notes, the editor has no wish to advance his views as infallible. Nor, as regards the proper execution of the various ornaments, does he suppose that the manner he has indicated is the only correct one. He readily admits that accomplished singers or players may often hold a different opinion. But he is at least conscious that he has not misrepresented the essential character of the various pieces. He hopes that through his labors, based upon the practical experience of many years, both teachers and students may find the proper performance of many of the more difficult pieces somewhat facilitated, this being the main object he has had in view.

**WAGNER LYRICS
FOR TENOR**

RIENZI'S APPEAL TO THE ROMANS

1

(RIENZI'S ANREDE)

„Ihr nicht beim Feste?“

(Original Key)

RIENZI

Translated by Frederic Field Bullard

Edited by Carl Armbruster

RIENZI

Act IV, No 2

RICHARD WAGNER

Allegro, un poco maestoso (♩ = 92) *tr*

PIANO

What! not re - joi-cing? Care ye, then, naught for vic - to - ry,
Ihr nicht beim Fes - te? Ach - tet ihr so ge - ring den Sieg,

un-grate-ful men? Or can it
nicht Dan - kes werth? Wie? o - der

be your cour-age failed what time ye saw your broth-ers fall?
ist der Muth da - hin da ihr die Brü-der fal - len saht?

a) Let the tremolo be as rapid as possible; nothing spoils the effect of a dramatic scene more than a slovenly tremolo.

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a) Let the tremolo be as rapid as possible; nothing spoils the effect of a dramatic scene more than a slovenly tremolo.

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ML-479-6

(impressively)

Did these not die — for the de - struction of those, who, ere the
 Sind da - für je - ne nicht ver - nich - tet, die sonst, als ihr noch

fp *mf* *p*

peace was bro - ken, your fa - thers —
 fried - lich wa - ret, euch Vä - ter

p *cresc. poco a poco*

chil - dren slew in cold blood, and put to shame your
 Söh - ne kalt er - schlu - gen, und eu - re Wei - ber

f

wo-man-folk? Oh, oft in half so good — a strife
 schän-de - ten? Oh, für wie weit ge - ring' - re Noth

p cresc. *fp* *p*

a)

a)

Glad - ly the Ro - man gave his life! And
weih't' einst der Rö - mer sich dem Tod! Doch

ye have fought for might - y Rome,
ihr schlugt euch für Ehr' und Ruhm,

Have fought for free - - - dom, and for your
für eu - rer Frei - - - heit, für eu - rer

free - dom's sa - cred home!
Frei - heit Hei - lig - thum!

The vic - t'ry won, ah, let me not be -
 Ihr habt ge - siegt, oh, lasst mich nim - mer

lieve now that ye de - spise the lau - rel crown and
 glau - ben, dass ihr den Sieg, der Ruhm euch gab, ver -

Più lento (♩ = 66)

hon - or! Hold fast to me, then, your Trib - une;
 wün - schet! Baut fest auf mich, den Tri - bu - nen,

(molto espressivo)

Loy - al and trust - ing, march be - side me! God, who in mer - cy has
 hal - tet ge - treu an mei - ner Sei - tel! Gott, der bis hie - her mich

a) ; b)

led me, God gives me aid and fails me not.
führ - te, Gott steht mir bei, ver - lässt mich nie.

a) 3

b) *p*

c)

Oh, hold fast to me, and loy - al, march be - side me!
Oh, baut fest auf mich und hal - tet mir zur Sei - tel

d) *p*

e)

God, who in mer - cy has led me, God gives me aid and
Gott, der bis hie - her mich führ - te, Gott steht mir bei, er ver -

f)

mf

mf

fails me not. God, who in mer - cy - has
lässt mich nie. Gott, der bis hie - her mich ge -

g)

p

un poco cresc.

a) ; b) c) see b) on previous page; d) see b) *ibid.*; e) see a) *ibid.*; f) see b) *ibid.*; g)

led, God gives me aid and fails me not. God, who in mer - cy has
 führt, Gott steht mir bei, ver - lässt mich nie; Gott, der bis hie - her mich ge -

dim. *p* *fp* *cresc.*

led, God gives me aid and he fails me
 führt, Gott steht mir bei, er ver - lässt mich

a)

f *p*

not!
 nie.

Più Allegro (♩ = 144)

p *cresc.*

f *(più f)* *ff*

a)

RIENZI'S PRAYER

7

(RIENZI'S GEBET)

„Allmächt'ger Vater, blick' herab“

RIENZI

Translated by Frederic Field Bullard

Edited by Carl Armbruster

(Original Key)

RIENZI

Act V, No 1

RICHARD WAGNER

Lento (♩ = 66)

PIANO

pp *p* *molto legato*

a)

(with the utmost devotion)

Al - might - y Fa - ther,
All - mächt' - ger Va - ter,

look from heav'n! See, from the dust— I pray to Thee— The
blick' her - ab! Hör' mich im Stau - be zu dir flehn.— Die

a) quasi Violoncello.

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ML-480-5

might Thy hand to me hath giv'n, Oh, let it not de -
Macht die mir dein Wun - der gab, lass jetzt noch nicht zu

part from me. To Thee, to Thee I owe my pow'r and my
Grun - de gehn! Du stärk - test mich, du gabst mir ho - he

fame, To Thee, to Thee I owe the loft - y aim To
Kraft, du lie - hest mir er - hab' - ne Ei - gen - schaft: zu

free from thoughts and acts un - just And raise my
hel - len den, der nie - drig - denkt, zu he - ben,

sempre legato

a) the four notes of the turn *always* slowly and broadly; it is part of the melody, not a mere ornament. Although in certain quarters preference has been given to , i.e. making the turn "from below" the Editor is convinced that this is erroneous. He was present when the composer conducted the piece at the Albert Hall, London, on May 7th, 1877; then the turn was *not* taken "from below."

com - rades from the dust. Thou, Thou canst change this peo - ple's
 was im Staub ver - senkt. Du wan - del - test des Vol - kes

shame To hon - or, glo - ry and to fame! O
 Schmach zu Ho - heit, Glanz und Ma - je - stät! O

più animato a)
 God, de - stroy not, ere 'tis done, The no - ble work Thou
 Gott, ver - nich - te nicht das Werk, das dir zum Preis er -

più animato
 b) *p tremolo* *pp*

hast be - gun! But ban - ish,
 rich - tet steht! Ach, lö - se,

a) There need be no great change in the tempo.

b) The tremolo must be as rapid as possible.

(misterioso)

Lord, the dread - ful night That keeps our souls from heav - en's
 Herr, die tie - fe Nacht, die noch der Men - schen See - le

più p

light. A re - flex of Thy king - ship
 deckt! Schenk uns den Ab - glanz dei - ner

cresc. *mf* *più f*

give That through e - ter - ni - ty shall
 Macht, die sich in E - wig - keit er -

ff dim. *più p*

Tempo I

live! O Lord and Fa - ther, look down from the
 streckt! Mein Herr und Va - ter, o bli - cke her -

pp *rit.* *p* *pp*

a)

heav'n, Look down up - on me with a Fa - ther's care. O
 ab! Sen - ke dein Au - ge aus dei - nen Höhn! Mein

God, by Whom my pow'r was giv'n, Give ear now, and
 Gott, der ho - he Kraft mir gab, er - hö - re mein

sempre pp

hear my fer - vent prayer!
 tief in brün - stig Fleh'n!

a piacere

colla parte *(ppp)* *a tempo* *pp dolce*

marc. il canto

pp *(sopra la destra)* *pp*

a) Before making this turn, wait on the first chord until the singer has quite finished.

THE STEERSMAN'S SONG

(LIED DES STEUERMANN'S)

„Durch Gewitter und Sturm“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

(Original Key)

THE FLYING DUTCHMAN

Act I, No 1

RICHARD WAGNER

Allegro (♩ = 84)

VOICE

PIANO

f

a) Through the
Mit Ge -

con forza
(kräftig)

Moderato (♩ = 80)
(Etwas langsamer)

Allegro
(Schnell)

thun-der and storm from dis-tant seas, My mai-den, I draw near! O-ver
wit-ter und Sturm aus fer-nem Meer, Mein Mä-del, bin dir nah! Ü-ber

p *pp*

Moderato
(Etwas langsamer)

tow-er-ing waves, with south-ern breeze, My mai-den, I am here! My
thurm-ho-he Fluth von Sü-den her, mein Mä-del, ich bin da! Mein

p

a) The song must begin with considerable dash and energy.

un poco accel.

(♩ = 104)

mai-den, were there no south wind, I nev-er could come to thee; Oh, fair south wind, to
 Mä-del, wenn nicht Süd-wind wär' ich nim-mer wol käm zu dir! Ach, lie-ber Süd-wind,

Tempo I
*con forza (kräftig)**Moderato*

me be kind! my mai-den, she longs for me. Ho! Ho!
 blas' noch mehr! mein Mä-del ver-langt nach mir. Ho! Ho!

Yo! Ha lo ho! Ho, ha-lo-ho, ho, ho! _____ Ho! Ho!
 Hel Ha-lo-ho! Ho, ha-lo-ho, ho, ho! _____ Ho! Ho!

Yo! Ha-lo-ho! Ho, ho, ho, ho, ho! _____ Yo! _____ Ho!
 Hel Ha-lo-ho! Ho, ho, ho, ho, ho! _____ Hel _____ Ho!

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PIANO

f

a)
Through the
Mit Ge -

con forza
(kräftig)

Moderato (♩ = 80)
(Etwas langsamer)

Allegro
(Schnell)

thun - der and storm from dis - tant seas, My mai - den, I draw near! O - ver
wit - ter und Sturm aus fer - nem Meer, Mein Mä - del, bin dir nah! Ü - ber

p *pp*

Moderato
(Etwas langsamer)

3

tow - er - ing waves, with south - ern breeze, My mai - den, I am here! My
thurm - ho - he Fluth von Sü - den her, mein Mä - del, ich bin da! Mein

p

a) The song must begin with considerable dash and energy.

un poco accel.

(♩ = 104)

mai-den, were there no south wind, I nev-er could come to thee; Oh, fair south wind, to
 Mä-del, wenn nicht Süd-wind wär' ich nim-mer wol käm zu dir! Ach, lie-ber Süd-wind,

*Moderato**Tempo I
con forza (kräftig)*

me be kind! my mai-den, she longs for me. Ho! Ho!
 blas' noch mehr! mein Mä-del ver-langt nach mir. Ho! Ho!

Yo! Ha lo ho! Ho, ha-lo-ho, ho, ho!
 Hel Ha-lo-ho! Ho, ha-lo-ho, ho, ho!

Yo! Ha-lo-ho! Ho, ho,
 Hel Ha-lo-ho! Ho, ho,

Allegro
(Schnell)

a) On the shores of the south in
Um des Sü-dens Ge-stad, in

Moderato
(Etwas langsamer)

Allegro
(Schnell)

far - off lands, I oft of thee have thought. Through the thun-der and sea from
wei - tem Land ich hab' an dich ge - dacht! Durch Ge-wit - ter und Meer vom

Moderato

(♩ = 104)

Moor - ish strands, A gift I thee have brought. My mai - den, praise the
Moh - ren - strand hab' dir was mit - ge - bracht. Mein Mä - del, preis' den

sweet south wind; I bring thee a gold-en ring. Oh, fair south wind, to
Süd - wind hoch, ich bring' dir ein gül - den Band. Ach, lie - ber Süd - wind,

a) In the drama the steersman gradually goes to sleep during the second verse; he only gets as far as "Ho! ho, he! Halloho!" For the sake of uniformity, however, the verse is here completed.

ML-481-4

me be kind! My mai - den doth spin and sing. Ho! Ho!
bla - se doch! Mein Mä - del hätt' gern den Tand. Ho! Ho!

p *trem.* *pp*

Yo! Ha-lo-ho! Ho, ha-lo-ho, ho, ho! Ho! Ho!
Hel Ha-lo-ho! Ho, ha-lo-ho, ho, ho! Ho! Ho!

Yo! Ha-lo-ho! Ho! Ho, ho, ho, ho! Yo! Ho!
Hel Ha-lo-ho! Ho! Ho, ho, ho, ho! Hel Ho!

cresc. *f*

f *ff*

"SAILOR'S SONG (MATROSEN LIED)

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

„Steuermann, lass die Wacht“

(Original Key, C)

THE FLYING DUTCHMAN

Act III, No 2

RICHARD WAGNER

Animato, ma non troppo allegro (♩ = 80)
(Lebhaft, doch nicht zu schnell)

PIANO

1 2 Steers - man, leave the watch! Steers - man come to us!
1 2 Steu - er - mann, lass die Wacht! Steu - er - mann, her zu uns!

Ho! hey! hey! ha! See, the sails are in, An - chor fast!
Ho! Hel Jel Ha! Hisst die Se - gel auf! An - ker fest!

cresc.

^{a)} Arranged for one voice from the chorus of men.

a) The whole song must breathe the utmost merriment and joviality.

Steers - man come!
 Steu - er - man, her!

f *dim.*

1 Fear-ing neith - er storm nor rock - y strand, We will all the day right
 1 Fürch - ten we - der Wind noch bö - sen Strand, wol - len heu - te mal recht
 2 We have of - ten watch'd 'mid how - ling storm; We have of - ten drunk the
 2 Wach - ten man - che Nacht bei Sturm und Graus, tran - ken oft des Meer's ge -

p

mer - ry bel Each one has a sweet - heart on the land;
 lu - stig sein! Je - der hat sein Mä - del auf dem Land,
 bri - ny wave; Watch - ing takes to - day a fair - er form;
 salz' - nes Nass: heu - te wa - chen wir bei Saus und Schmaus.

(cresc.) *(p)*

We will smoke and drink and quite for-get the sea! Hus - sa - sa - hey!
 herr - li - chen Ta - back und gu - ten Bran - te - wein! Hus - sa - sa - he!
 Good and tas - ty wine our sweet-hearts let us have! Hus - sa - sa - hey!
 bes - se - res Ge - tränk giebt Mä - del uns vom Fass! Hus - sa - sa - he!

(cresc.)

f

1 2 Rock and storm, hol Ha - lo - ho - hey! We let them go!
 1 2 Klipp' und Sturm, draus' Hal - lo - ho - he! la - chen wir aus!

f

Hus - sa - sa - hey! Sails are in! An - chor fast!
 Hus - sa - sa - he! Se - gel ein! An - ker fest!

f

Rock and storm, we let them go!
Klipp' und Sturm la - chen wir aus!

Steers - man, leave the watch!
Steu - er - mann, lass die Wacht!

Steers - man, come to us! Ho! hey! hey! ho!
Steu - er - mann, her! zu uns! Ho! Hel! Jel! Hal!

Steers - man, come, drink with us! Ho! hey! hey! ho!
Steu - er - mann, her! trink mit uns! Ho! Hel! Jel! Hal!

Rock and storm, hey! Let them go, hey! Hus - sa - hey! Hal - lo - hey!
Klipp' und Sturm hel sind vor - bei, hel Hus - sa - hel Hol - lo - hel!

Hus - sa - hey! Steers - man Hol
Hus - sa - hel Steu - er - mann! Hel

(cresc.)

(ff)
 hol come and drink with us!
her! komm' und trink mit uns!

ERIK'S CAVATINA

(ERIK'S CAVATINE)

21

„Willst jenes Tag's du nicht dich mehr entsinnen“

DER FLIEGENDE HOLLÄNDER

Translated by John Troutbeck

Edited by Carl Armbruster

(Original Key)

THE FLYING DUTCHMAN

Act III, No 4

RICHARD WAGNER

Andante (♩ = 50)

VOICE

PIANO

p espressivo

a)

Hast thou for - got that day when thou didst call me, call me to
 Willst je - nes Tag's du nicht dich mehr ent - sin - nen, als du zu

thee, yon pleas - ant vale with - in? When, count - ing not what la - bour might be -
 dir mich rie - fest in das Thal? Als dir des Hoch - lands Blu - me zu ge -

fall me, Fear - less I climb'd, gay flow'rs for thee to
 win - nen muth - voll ich trug Be - schwer - den oh - ne

a) Erik is not a sentimental whiner; he is, on the contrary, stormy, impulsive and sombre; and to give a sugary rendering of this Cavatina would be a gross misconception of the character.

(pp) b)

win? Be-think thee how, up - on the head-land stand - ing, We watch'd thy
Zahl? Ge-denkst du, wie auf stei-lem Fel - sen - rif - fe vom U - fer

pp

pp

fa - ther from the shore de-part, He, ere we mark'd his gleam-ing sail ex -
wir den Va - ter schei - den sah'n? Er zog da - hin auf weiss - be-schwingtem

pp

pand - ing, He bade thee trust my fond and faith-ful heart, yes, bade thee
Schif - fe, und mei - nem Schutz ver-trau-te er dich an, - ja - mei - nem

p dolce cresc.

trust my fond and faith-ful heart, bade thee trust my fond and faith-ful
Schutz ver-trau-te er dich an, mei - nem Schutz ver-trau-te er dich

ad lib.

dim. p

b)

più animato

heart. Once, when thine arm a-round my neck did twine, wert thou not
 an. Als sich dein Arm um mei - nem Na - cken schlang, ge - stan - dest

più animato

meno p *più f*

dolce *rall.* *animato*

then con - fess - ing love a - new? Why thrill'd my
 du mir Lie - be nicht auf's Neu? Was bei der


p *rall.* *a tempo* *cresc.*

soul to feel my hand in thine? Say, was it
 Hän - de Druck mich hehr durch - drang, sag' war's

mf *p*

not that it told me thou wert true? Say, was it
 nicht die Ver - sich' - rung, Dei - ner Treu', sag' war es

b)

a)  the tempo, although here *più animato*, must yet not be taken so fast that the melodious and broad execution of the four thirty-second notes in the turn is thereby rendered impossible.

b) 

(poco rit.)

not that then it told me thou wert true? Why, thrill'd my soul to feel my
 nicht, wars, nicht Ver-sich'- rung Dei - ner Treu? Was bei - der Hän - de Druck so

p *p (trem.) cresc. sempre*

hand _____ clasp'd in thine? Say was it
 hehr _____ mich durch - drang, sag' war es

più cresc.

that die it
 not nicht that die it told me, that it
 Ver - sich' - rung. die Ver -

f

b) *ad lib.*

told _____ me _____ thou _____ wert true?
 sich' - rung Dei - ner Treu?

p *p* *pp*

b) The Editor would suggest this:  as a suitable mode of execution of this "ad lib." cadenza without pretending that an experienced singer may not find a better one.

TANNHÄUSER'S HYMN TO VENUS

(TANNHÄUSER'S LIED)

25

TANNHÄUSER

Translated by Arthur Westbrook

Edited by Carl Armbruster

„Dir töne Lob! Die Wunder sein gepriesen“

TANNHÄUSER

Act I, Scene II

RICHARD WAGNER

Allegro (♩ = 69)

VOICE

PIANO

a) All praise be thine! Im -
Dir tö - ne Lob! Die

mor - tal fame at - tend thee; Loud songs of joy to thee I'll ev - er
Wun - der sein ge - prie - sen, die dei - ne Macht mir Glück - li - chem er -

sing! Each sweet de - light thy boundless grace doth lend me Shall
schuf! Die Won - nen süß, die dei - ner Huld ent - sprie - ssen, er -

c) 'thrill in song with tones that glad - ly ring! 'Twas
heb' mein Lied in lau - tem Ju - bel - ruf! Nach

ff *ff sempre arpeggiato* *p* *f* *ff* *p*

a) In the drama the first verse of this Song is in the Key of D flat major, the second in D major and the third in E flat major; the intervals between the verses being, of course, much longer than in this arrangement, in which it was considered inadvisable to have the three verses in different Keys.

b)  c) 

joy a - lone, a long - ing thirst for pleas - ure, That
Freu - de, ach! nach herr - li - chem Ge - nie - ssen ver -

fill'd my heart, that dark - en'd my de - sire:
langt' mein Herz, es dürr - ste - te mein Sinn:—

And thou, whose boun - ty Gods a - lone can meas - ure,
da, was nur Göt - tern ein - stens da - er - wie - sen,

cresc. -

Gav'st me, poor mor - tal, all its wealth to know. But still, a - las!
gab dei - ne Gunst mir Sterb - li - chem da - hin. - Doch sterb - lich, ach!

rit. un poco più lento

f colla voce p

un poco più lento

a)

I am but mor - tal, Too great the love thou art be - stow -
bin ich ge - blie - ben, und ü - ber-gross ist mir dein Lie -

cresc.

This system features a vocal line with semibreves and a piano accompaniment. The piano part includes a crescendo marking.

b) *più mosso*

ing; The gods a - lone
ben; wenn stets ein Gott

più mosso

p cresc. *f*

This system begins with a tempo change to *più mosso*. It includes a piano accompaniment with a piano (*p*) to crescendo (*cresc.*) to forte (*f*) dynamic marking.

— can bear such joy, A mor - tal frail
— ge - nie - ssen kann, bin ich dem Wech -

This system continues the piano accompaniment with a steady eighth-note pattern.

più mosso

— it must de - stroy! From cloud - less bliss my
— sel un - ter - than; nicht Lust al - lein liegt

più mosso

This system features a tempo change to *più mosso* and includes a piano accompaniment with a piano (*p*) to crescendo (*cresc.*) to forte (*f*) dynamic marking.

a) These semibreves must have their full value.

b) This "*più mosso*" restores the first tempo; the next quickens it considerably.

(poco rit.)

long - ing turn - eth, 'Mid joys the soul for sor - row
 mir am Her - zen, aus Freu - den sehn' ich mich nach

cresc.

(Tempo I)

yearn - eth. From this thy king - dom, and from thee, _____ O
 Schmer - zen! Aus dei - nem Rei - che muss ich flieh'n, _____ o

f *p* *f*

(mf) *(f)* *(ff)*

queen _____ be-lov'd! God - - dess! Let _____ me
 Kö - - ni-gin! Göt - - tin, lass _____ mich

f *f*

a tempo a) $(\text{♩} = 72)$

flee! (long pause) Praised be thy
 ziehn! Dank dei - ner

f *p* *mf* *(long pause)* *f*

a) The "a tempo" is intended to restore the first tempo, although the Editor advises the singer to return to it ten measures sooner. The second verse of the song is a shade quicker than the first and the third a shade quicker than the second.

grace, be praised thy love un - dy - ing! How blest is
 Huld, ge - prie - sen sei dein Lie - ben! Be - glückt für

he to whom thy charms are shown! En - vied by
 im - mer, wer bei dir ge - weilt! E - wig be -

all is he, who, all de - fy - ing, In thy fond
 nei - det, wer mit war - men Trie - ben in dei - nen

arms love's high - est joys hath known. En -
 Ar - men Göt - ter - gluth ge - theilt! Ent -

chant - - ing is the realm thy pres - ence
zu - - ckend sind die Wun - der dei - nes

bless - eth, My rav - - ish'd sen - - ses
Rei - ches, die Zau - - ber al - - ler

swoon with such de - light; No land of men such
Won - nen athm' ich hier, kein Land der wei - ten

charm as thine pos - sess - - eth,
Er - - de bie - - tet Glei - - ches,

cresc.

And at thy feet. all joys of earth seem slight. But,
 was sie be-sitzt, scheint leicht ent-behr-lich dir. Doch

rit.

f colla voce

a) *più mosso*

ah! from ro-sy pleas-ure turn-ing, My heart is
 ich aus die-sen ros'-gen Lüf-ten ver-lan-ge

più mosso

p

sempre più vivo

for the for-est yearn-ing Longs for the az-
 nach des Wal-des Lüf-ten, nach uns-res Him-

mf

p sempre più vivo

- ure heav'n se-rene, Longs for the mead-ow's friend-ly
 - mels kla-rem Blau, nach uns-rem fri-schen Grün der

a) The quickening of the tempo must be almost imperceptible at first; since it extends over twenty-seven measures, the singer might easily fall into undue haste; the effect of the four phrases after the "*sempre più vivo*" would be marred if taken too fast.

green, Oft longs to hear the lark's glad sing - ing,
Au, nach uns - rer Vög - lein lie - bem San - ge,

Oft longs to hear the church - bells ring - ing. From this thy
nach uns - rer Glo - cken trau - tem. Klan - ge, aus dei - nem

king - dom and from thee, O Queen be-lov'd! God -
Rei - che muss ich fliehn! O Kö - ni - gin! Göt -

- dess! Let me flee!
- tin, lass mich ziehn!

a) *più mosso*

b) *a tempo*

cresc.

ff

f

più f

(molto rit.)

a) Here the "*più mosso*" must be decidedly apparent.

b) This "*a tempo*" restores the tempo of the beginning of the second verse.

(a tempo) (♩ = 75)

Ev - er of thee my song shall be all glow - ing, Thy
 Stets soll - nur dir, nur dir mein Lied er - tö - nen, ge -

ff *p*

praise - shall e'er be loud - ly sung by me!
 sun - gen - laut sei nur dein Preis von mir!

f

Thy ra - diant charms are springs of beau - ty flow - ing, And
 Dein sü - sser Reiz ist Quel - le al - les Schö - nen, und

p

ev - 'ry fond de - sire is born of thee. The
 je - des hol - de Wun - der stammt von dir. Die

p *p*

fire which thou in my heart hast
 Gluth, die du mir in das Herz ge-

p

light - ed, In clear - est
 gos - sen, als Flam - me

flame glows here a - lone for
 lod' - re hell sie dir al -

thee; Yea, 'gainst a world in
 lein! Ja, ge - gen al - le

cresc.

arms _____ thy cause I
Welt _____ will an - ver

plight - ed, And now thy
dros - sen fort an ich

più f

cham - pion I will ev - er
nun dein küh - ner Strei - ter

ff

sempre più mosso

be! But still to seek the earth I'm
sein! Doch hin muss ich sur Welt der

sempre più mosso

p

yearn - ing; A slave am I, in soft chains
 Er - den, bei dir kann ich nur Scla - ve

burn - ing, For free - dom and its joys I pine!
 wer - den, nach Frei - heit doch ver - langt es mich,

f *p* *mf* *molto*

For free - dom, glo -
 nach Frei - heit, Frei -

cresc. *f*

(Allegro vivace, quasi presto)

- rious gift di-vine, Will dare a -
 heit dür - ste ich: zu Kampf und

mf *f*

new the world of life, E'en though I fall
 Strei - te will ich steh'n sei's auch auf Tod

a) *più lento*
 — a - mid the strife. But from thy king-dom and from
 — und Un - ter - geh'n! Drum muss aus dei - nem Reich ich

thee, O Queen — be-lov'd! God - - dess!
 flieh'n O Kö - - ni - gin! Göt - - tin,

let — me flee!
 Lass — mich ziehn!

a) This is the climax of the whole.

" THE PILGRIM'S SONG (PILGERLIED)

TANNHÄUSER

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

TANNHÄUSER

Act I, Scene III

RICHARD WAGNER

Moderato (♩. 84)

VOICE

To thee, O God, my steps — I
Zu Dir wall' ich, mein Je — sus

PIANO

a) turn; My pen - ance true — Thou wilt not —
Christ, der du des Pil - gers Hoff - nung —

spurn! Hail Ma - ry! pure and gra - cious —
bist! Ge - lobt sei Jung - frau — süß und —

one! Bless thou — the jour - ney here be - gun. Ah!
rein. Der Wall - fahrt wol le gün - stig — sein! Ach,

mf *p*

*) Arranged for one voice from the chorus of men.

a) The pauses not too long.

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griev - ous weight of sin op - press'd, I
 schwer drückt mich der Sün - den Last, kann

cresc.

scarce can bear the heav - y bur - den; And
 län - ger sie nicht mehr er - tra - gen! Drum

(mf) *decresc.* *p*

I'll not cease, nor i - dly rest, 'Till
 will ich auch nicht Ruh' noch Rast, Und

gra - cious Heav'n vouch - safes my par - don. At
 wäh - le gern mir Müh' und Pla - gen. And

f ✓

thy au - gust and ho - ly shrine, I
 ho - hen Fest der Gnad' und Huld in

f *dim.*

p *più p*

go to seek the grace di - vine! How blest is
 De - muth bü - ssen mei - ne Schuld: ge - seg - net

p *più p* (*cresc.*)

(f)

he whose hum - ble pray'r Ab - solves his
 wer im Glau - ben treul Er wird er -

(f) *p*

f ✓ *p*

soul from sin and care.
 löst durch Buss' und Reu:

f *p* *pp* *pp*

TANNHAUSER'S PILGRIMAGE

(TANNHÄUSER'S ERZÄHLUNG)

41

TANNHÄUSER

Translated by Arthur Westbrook
Edited by Carl Armbruster

„Inbrunst im Herzen“

(Original Key)

TANNHÄUSER

Act III, Scene III
RICHARD WAGNER

Andante (♩ = 60.)

VOICE

Fill'd with con-
In - brunst im

PIANO

p *R.H.* *L.H.* *R.H.* *L.H.* *pp*

tri-tion such as pil - grim ne'er be - fore had
Her-zen, wie kein Bü - sser noch sie je ge-

un poco cresc.

felt, I sought the way to Rome. An an - gel had dis-pell'd the sin - ful
fühlt, sucht' ich den Weg nach Rom. Ein En - gel hat - te, ach! der Sün - de

dim. *p* *p* *p* *dolce*

* (senza arpeggiando)

(*p*)

pride, the mad de - fi - ance from my bos-om! For her sake I made
Stolz dem Ue - ber - mü - thi - gen ent - wun-den; für ihn wollt' ich in

rit.

ex - pi - a - tion, And hum - bly sought for grace from Heav'n, That she, whose tears for me had
De - muth bü - ssen, das Heil er - flehn, das mir ver - neint, um ihm die Thrä - ne zu ver -

plead - ed, Might know my sin had been for - giv'n.
sü - ssen, die er mir Sün - der einst ge - weint!

When I be - held a
Wie ne - ben mir der

heav - - y la - den pil - grim, it seem'd to me his load was all too
schwerst be - drück - te Pil - ger die Stra - sse wallt', er - schien mir all - zu

light: and if he sought a path-way o'er the mead - ow with na - ked
 leicht: — be - trat sein Fuss den wei - chen Grund der Wie - sen, der nack - ten

a) *sempre p*

feet I trod on rock and thorns. If at a bub-bling spring he sought re -
 Soh - le sucht ich Dorn und Stein; liess La - bung er am Quell den Mund ge -

p

fresh-ment, I drank a - lone the sun's fierce glow - ing rays; when,
 nie - ssen, sog' ich der Son - ne hei - sses Glü - hen ein; wenn

più p

hum - bly bowed, he sent his pray'rs to Heav-en, I shed my blood, a liv-ing sac - ri -
 fromm zum Him - mel er Ge - be - te schick - te ver-goss mein Blut ich zu des Höch - sten

pp *dim.*

a) The flowing accompaniment as evenly (and legato) as possible, without in the least hindering the singer in his nuances of expression.

(mp)

fice. When in the Hos - pice rest to him was giv - en, I sought a
 Preis; als im Ho - spiz der Mü - de sich er - quick - te, die Glie - der

più p *pp*

bed a-mid the snow and ice; Lest It - a - ly's fair fields my heart had
 bet - tet'ich im Schnee und Eis; ver - schloss' - nen Aug's, ihr Wun - der nicht zu

più p *pp*

glad-den'd, I wan-dered blind-fold till — my soul was sad den'd. 'Twas done, while with re-
 schau-en, durch-zog ich blind I - ta - liens hol - de Au - en. — Ich that's, denn in Zer-

pp *fp*

poco rit.

morse my heart was burn - ing That for my sake an an - gel wait-ed, mourn -
 knir-schung wollt' ich bü - ssen, um mei-nes En - gel's Thrä - nen zu ver - sü -

p> *p rall.* *dim.* *p* *dim.* *pp*

dolce

un poco più moto (♩=80.)

ing.
ssen.

pp *cresc.*

(*f*)

Thus Rome I
Nach Rom ge

(*decresc.*) *p*

reach'd at last, the Shrine im-mor-tal; I knelt in ho-ly awe
langt' ich so zur heil'-gen Stel-le, lag be-tend auf des Hei-

pp *più p*

senza arpeggiando

be-fore its por-tal. Whenday-light broke the
lig-thu-mes Schwel-le. (♩=♩) Der Tag brach an; da

p a)

a) The triplets not too fast, but always broadly and with weight, though *piano*. It is worth while for the player to study the accompaniment with a metronome, on account of the frequent changes from $\frac{6}{4}$ to common time. He will notice how very much too fast the $\frac{6}{4}$ is often taken at performances.

ho - ly bells were ring - ing; From vault - ed roof came sounds of heavhly sing - ing:
 läu - te - ten die Glo - cken, - her - nie - der tön - ten himm - li - sche Ge - sän - ge -

p

dolciss. *pp*

A cry of joy breaks forth from thousand voi - ces; The
 da jauchzt' es auf in brün - sti - gem Froh - lo - cken denn

cresc.

p *poco cresc.*

hope of par - don ev - 'ry heart re - joi - ces.
 Gnad' und Heil ver - hie - ssen sie der Men - ge.

f *dim. p* *a)*

mf dim. *p* *pp* *pp*

Then him I
 Da sah ich

pp *cresc.*

a) 

saw, who is by God ap -
ihn, durch den sich Gott ver -

point - ed, and pros - trate fell the
kün - digt, vor ihm all Volk im

throng be - fore his face. And
Staub sich nie - der liess. Und

thou - sands he for - gave that day, And blessed them, and
Tau - sen - den er Gna - de gab, ent - sün - digt er

(*f*)

sent them forth, re - new'd in heav'n - ly grace.
 Tau - sen - de sich froh er - he - ben hiess. — (hesitatingly)

dim. *p* *pp* R.H. L.H.

(*p*)

Then I drew near; my head in sor - row
 Da 'naht' auch ich, — das Haupt ge-beugt zur

pp R.H. L.H.

(dolente)

bend - ing, My plaint I made, de-spair my bos-om rend-ing. I told of
 Er - de, klagt' ich mich an, mit jammernder Ge - bür-de, der bö - sen

poco cresc. R.H. *p* tremolo L.H.

(string.)

base de-sires, of lust and yearn-ing, Which pen - ance, tho' so
 Lust, die mei - ne Sinn' em - pfan - den, des Seh - nen's das kein

più p *accel.* *cresc. poco a poco*

a)

(*più accel.*)

great, — had nev - er still'd. Re - lease I pray'd from those hot
 Bü - ssen noch ge - kühlt; und um Er - lö - sung aus den

cresc. sempre *f* *sempre trem.*

fires yet burn - ing. My heart with pain, with griev - ing
 hei - ssen Ban - den rief ich ihn an, von wil - dem

ff *p* *ff* *dim.* (*p*)

sore was fill'd. And he to
 Schmerz durch wühlt. Und er, den

p *più p* *pp* *cresc.*

Lento (♩ = 50.)

whom I pray'd re - plied: "As thou hast shared the joys of hell,
 so ich bat, hub an: „Hast du so bö - se Lust ge - theilt,

p *f* *p*

a) The four sixteenth-notes as ponderous as possible, yet *decrescendo*.

(f) As thou de-sires of hell hast nursed,
dich an der Höl - le Gluth ent - flammt,

(ff) As thou in Ve-nus-bergidst
hast du im Ve - nus-berg ge -

dwelt,
weilt,

Thou art fōr ev - er-more ac - cursed!
so bist nun e - wig du ver - dammt!

(mf) molto sostenuto And, as this staff which here I hold, Ne'er will a - gain be deckd with green,
Wie die - ser Stab in mei - ner Hand nie mehr sich schmückt mit fri - schem Grün,

(f) So from thy hell of dark - est gloom Sal - va - tion ne'er thy soul can
kann aus der Höl - le hei - ssem Bränd Er - lö - sung nim - mer dir er -

a) With all the strength available.

meno lento
pp

win!" (Long Pause) Then, seized by dumb de-spair, my sen-ses
blühn!" (Lange Pause) Da sank ich in Ver-nich-tung dumpf dar-

(morendo)

fail'd me, I sank down mo-tion-less. (Long Pause)
nie-der, die Sin-ne schwan-den mir.

più p *pp*

(Tempo I) *p*

When I a-woke the night lay brood-ing o'er the emp-ty
Als ich er-wacht, auf ö-dem Pla-tze la-ger-te die

pp possibile

p

place. — A-far there rose a song of deep thanksgiv-ing.
Nacht. — Von fern her tön-ten fro-he Gna-den-lie-der—

Allegro (♩ = 80.)

With loathing I heard the joyous sound!
 Da e - kel - te mich der hol - de Sang!

From prom - ise vain, from ly - ing songs of hope Which, i - -
 Von der Ver - hei - ssung lüg - ne - ri - schem Klang, der ei - -

mf trem. *f* *ff*

- cy cold, cleft my sad heart in twain, Mad
 - ses - kalt mir durch die See - le schnitt, trieb

p *fp* *ff*

hor - - - ror drove me forth in head - long
 Grau - - - sen mich hin - weg mit wil - dem

accelerando *fp* *cresc.*

Più allegro

flight!
Schritt!

a) Once more I long'd for that a - bode of rest, To
Da - hin zog's mich, wo ich der Wonn' und Lust so

sink once more up-on her lov - - ing
viel ge - noss an ih - rer war - - men

a) With growing excitement.

with terrible enthusiasm
(in grauenhafter Begeisterung)

(♩ = 88.)

breast!
Brust!

To
Zu

ff

thee, fair Ve - - - nus, I sur - ren - der, Let
dir, Frau Ve - - - nus, kehr' ich wie - der, in

p *f* *p*

La *

mag - ic might en - com - pass me. I
dei - ner Zau - ber hol - de Nacht; zu

p

La *

seek thy courts, ra - diant with splen - dor, For
dei - nem Hof steig' ich dar - nie - der, wo

cresc. *f* *p*

La *

ev - er - more thy slave — to be!
nun dein Reiz mir e - - wig lacht!

Oh, guide me true, that
Ach! lass' mich nicht ver -

I may find thee!
ge - - bens su - - chen!

How well — I knew the path — way
Wie leicht — fand ich dort ein — sten

(molto cresc.)

sweet. *>* Be - hold! Men have with cur - - ses
dich! Du hörst dass mir die Men - - schen

fp molto cresc.

(ff) > spurn'd me; Now, love - ly god - dess,
flu chen, nun, sü - sse Göt - tin,

f espress. più p

(f) guide my feet!
lei - te mich!

f cresc. ff

8 ff

LOHENGRIN'S FAREWELL TO THE SWAN (SCHWANENLIED)

57

„Nun sei bedankt, mein lieber Schwan“

LOHENGRIN

Translated by Natalia Macfarren
Edited by Carl Armbruster

(Original Key)

LOHENGRIN

Act I, Scene III
RICHARD WAGNER

Adagio (Langsam)

PIANO

a) *p*

I give thee thanks, my faith - ful swan! Turn thee a - gain and
Nun sei be - dankt, mein lie - ber Schwan! Zieh' durch die wei - te

breast the tide; Re - turn un - to that land of dawn,
Fluth zu - rück da - hin, wo - her mich trug dein Kahn,

Where we did long in peace a - bide. Well thine ap - point - ed
kehr wie - der nur zu un - serm Glück! Drum sei ge - treu dein

a) Even these few measures, the first which Lohengrin sings in the drama, give the impression of his supernatural origin.

b)

task is done. Fare - well! Fare - well! my
Dient ge - than! Leb' wohl! Leb' wohl, mein

pp

faith - ful swan!
lie - ber Schwan!

pp

f

sempre pp

rit.

pp

a)

LOHENGRIN'S APPEAL TO ELSA

(LOHENGRIN'S VERWEIS AN ELSA)

LOHENGRIN

Translated by Arthur Westbrook

Edited by Carl Armbruster

„Athmest du nicht mit mir die süßen Düfte“

(Original Key)

LOHENGRIN

Act III, Scene II

RICHARD WAGNER

Moderato mosso

PIANO

pp 3 3 3 3

a) *La* * *La* * *La* * *La* *

b) *p* (*mp*)

Dost thou not breathe with me the scent of flow-ers? Ah, with what
 Ath - mest du nicht mit mir die sü - ssen Duf - te? O, wie so

più p (*pp*) *sempre staccato*

spell my sen - ses it en - thralls! We know not whence the won-drous fragrance
 hold be - rau - schensie den Sinn! Ge - heim - niss - voll sie na - hen durch die

sempre pp

(*mp*) (*p*)

show-ers, Heed - less I yield, while mag - ic o'er me falls.
 Luf - te, frag - los geb' ih - rem Zau - ber ich mich hin.

- a) The player must be most careful in the use of the pedal, so that these (wood-wind) chords remain perfectly clear.
- b) The whole song with the greatest tenderness. Lohengrin perceives the growing suspicion or doubt in Elsa's mind; as yet he refrains from rebuke and tries to pacify her by gentle persuasion.

(very impressively)
con piena voce

Such is the mag - ic which to thee hath bound me, Since thy beau - ty
So ist der Zau - ber, der mich dir ver - bun - den, da als ich zu -

rare up - on mine eyes did shine; Nought of thy state I ask'd when first I
erst, du Sü - sse, dich er - sah: nicht dei - ne Art ich brauch - te zu er -

found thee; I felt thy glance, and straight my heart was thine.
kun - den, dich sah mein Aug' - mein Herz be - griff dich da.

And, as sweet o - dours still with joy in - spire me, E'en when they
Wie mir die Dief - te hold den Sinn be - rü - cken, nah'n sie mir

a) The pause not too short.

b)  is a reminiscence of the beginning of the love duet, and must therefore be marked, though not obtrusively.

ardentamente
(*mf*)

rise from dark, mys-te-rious night; So thy pure
gleich aus räth sel-vol-ler Nacht: so dei-ne

cresc.

f (*mp*) *p*

heart with trust - ing love did fire me, When thou wert
Rei - ne muss - te mich ent - zü - cken, traf ich dich

fp *mf* *dim.* *p* *p* *più p*

lento

bow'd 'neath dark sus-pi-cion's blight.
auch in schwe-rer Schuld Ver-dacht.

pp *p* *p*

più p *rit.* *pp*

LOHENGRIN'S WARNING TO ELSA

(LOHENGRIN'S ERMAHNUNG AN ELSA)

„Höchstes Vertrau'n hast du mir schon zu danken“

LOHENGRIN

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

LOHENGRIN

Act III, Scene II

RICHARD WAGNER

Andante moderato (Etwas langsam)

(f)

VOICE

PIANO

(quasi Tromboni)

Great - est of
Höch - stes Ver -

trust O El - sa, have I shown thee, When I be - liev'd thee pure and free from
trau'n hast du mir schon zu dan - ken, da dei - nem Schwur ich Glau - ben gern ge -

dim.

p *più p*

'stain.
währt; Wa - v'ring in faith if thou shouldst ev - er
wirst nim - mer du vor dem Ge - bo - te

p cresc. *ff dim.* *p*

own thee, Thy em-pire o'er my heart would straight-way
wan - ken, hoch ü - ber al - le Frau'n dünkst du mich

p

Molto più mosso
(Viel bewegter)

wane.
werth!

Here in my arms, oh, let me hold thee!
An mei - ne Brust, du Sü - sse, Rei - nel

(p)

f *p* *mf*

Thy ra-diant glance up - turn'd to mine, While to my
Sei mei - nes Her - zens Glü - hen nah', dass mich dein

(ardently)

a) *> p* *p*

throb-bing heart — I hold thee, I feel a hap - pi - ness di - vine!
Au - ge sanft — be - schei - ne, in dem ich all mein Glück er - sah!

p b) *più p* *pp* *p*

con ardore (feurig)

Let me with pas-sion's burn - ing kiss - es In - hale the fra - grance
O, gön - ne mir, dass mit Ent - zü - cken ich dei - nen A - them

f *p* *p* *più p*



of thy breath. Let me with ar - dent love's ca - ress -
sau - ge ein! Lass' fest, ach! fest an mich dich drü -

(mf) *rit.* *fp* *fp rit.*

es Re - new thy trust, thy lov - ing faith! Thy
cken, dass ich in dir mög' glück - lich sein! Dein

Molto tranquillo (Sehr ruhig) *p* *p* *a)* *piu p* *pp*

love it is which must re - quite me For all the joys that
Lie - ben muss mir hoch ent - gel - ten für das, was ich um

sempre pp

once I knew; No world - ly hon - ors
dich ver - liess; kein Loos in Got - tes

a) The accompaniment must be most carefully played, so that not a single one of the repeated notes shall be missing.

can de - light me, To no - bler fate I hold me
wei - ten Wel - ten wohl ed - ler als das mei - ne

true!
hiess!

(proudly)

E'en were the king his crown to
Böt' mir der Kö - nig sei - ne

prof - fer, I should dis - dain the roy - al boon,
Kro - ne, ich dürf - te sie mit Recht ver - schmä'h'n.

poco più lento
p (etwas langsam)

'Tis thou a - lone the prize canst of - fer, 'Tis thou a -
Das Einz' - ge was mein O - pfer loh - ne, das Einz' - ge,

sempre più lento
(immer langsamer)

lone the prize canst of - fer, Thy love I crave, thy love, a - lone!
was mein O - ffer loh - ne muss ich in dei - ner Lieb' er - sehn!

come prima, ma ritardando
(wie vorher, doch etwas zurückhaltend)
(sternly)

Doubt must with - in thy bos - om with - er. Thy love — is all the
Drum wol - le stets den Zwei - fel mei - den, dein Lie - ben sei mein

world to me. From grief and night I come not hith -
stoltz Ge - währ. denn nicht komm' ich aus Nacht und Lei -

er, From joys di - vine I come to thee.
den, aus Glanz und Won - ne komm' ich her

a) The significant motive of the Warning from the first Act. It should be slightly marked.

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LOHENGRIN

(Original Key)

LOHENGRIN

Act III, Scene III

RICHARD WAGNER

VOICE *Molto lento (Sehr langsam)*
 In dis - tant land, from
 In fer - nem Land, un -

PIANO
pp
 hu - man know - ledge hid - den,
 nah - bar eu - ren Schrit - ten,
 Stands Mon - sal - vat, a cas - tle grand and old;
 liegt ei - ne Burg, die Mon - sal - vat ge - nannt;
 It guards a shrine to the pro - fane for - bid - den, More pre - cious than aught else the earth doth
 ein lich - ter Tem - pel ste - het dort in - mit - ten, so kost - bar als auf Er - den nichts be -
pp trem.
 hold.
 kannt;
 And there en - shrined, a sa - cred chal - ice glow - eth, Whose mag - ic pow'r may
 drin ein Ge - fäss von wun - der - thät' - gem Se - gen wird dort als höch - stes

life and love sus-tain: It is a won-drous gift which God bestow-eth, And
 Hei - lig-thum be-wacht: es ward, dass sein der Men - schen rein - ste pfle - gen, her-

who - so sees its light is cleansed from stain. Once ev - 'ry year a
 ab von ei - ner En - gel - schaar ge-bracht; all-jähr - lich naht vom

trem.
pp

dove from heav'n de-scent - eth To strengthen it a - new for works di -
 Him - mel ei - ne Tau - be, um neu zu stär - ken sei - ne Wun - der -

vine; 'Tis call'd the Grail; the pow'r of heav'n at -
 kraft: es heisst der Gral, und se - lig rein - ster

f *dim.*

La * *La* 7 4

tend - eth The faith - ful knights who guard that sa - cred shrine. He whom the
 Glau - be er - theilt durch ihn sich sei - ner Rit - ter - schaft. Wer nun dem

p *pp* *cresc.*

*La * La **

Grail to be its ser - vant choos - es Is arm'd hence - forth with more than earth - ly
 Gral zu die - nen ist er - ko - ren, den rü - stet er mit ü - ber - ir - di - scher

mf *dim.* *p* *più p*

*La **

might; All e - vil craft its pow'r be - fore him los - es; His
 Macht; an dem ist je - des Bö - sen Trug ver - lo - ren, wenn

ra - diant glance dis - pels the dark - est night. E'en when the Grail its faith - ful
 ihn er er - sieht, weicht dem des To - des Nacht. Selbst wer von ihm in fer - ne

p *trem.* *p*

ser - vant send - eth To fight for truth and right in dis - tant
Land' ent - sen - det, zum Strei - ter für der Tu - gend Recht er -

p

lands, Still re-mains all the sa - cred pow'r it lend - eth, While he's un -
nannt, dem wird nicht sei - ne heil' - ge Kraft ent - wen - det, bleibt als sein

(mf) *f* *p*

known, its spell he still com - mands. From thought pro-fane the ho - ly Grail is guarded, Re -
Rit - ter dort er un - er - kannt; so heh - rer Art doch ist des Gra - les Se - gen, ent -
trem.

(mp) *pp* *p* *più p* *p*

veal'd but to the brave, the pure in heart; So from its knight sus - pi - cion should be
hüllt muss er des Lai - en Au - ge fliehn: des Rit - ters drum sollt Zwei - fel ihr nicht

(p) *(mf)* *(cresc.)*

ward - ed; If known to man, he must at once de - part. Now
 he - gen, er - kennt ihr ihn, dann muss er von euch ziehn. Nun

hear! craft or de - ceit my soul dis - dain - eth, The Graill's own cho - sen
 hört, wie ich ver - bot' - ner Fra - ge loh - nel Vom Gral ward ich zu

knight, to you I came; My fa - ther Par - si - fal glo - rious - ly reign - eth, His knight am
 euch da - her ge - sandt: mein Va - ter Par - zi - val trägt sei - ne Kro - ne, sein Rit - ter

I, and Lo-hen-grin my name.
 ich - bin Lo-hen-grin ge - nannt.

LOHENGRIN'S DEPARTURE

(LOHENGRIN BEIM ABSCHIED)

„O Elsa! Nur ein Jahr an deiner Seite“

LOHENGRIN

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

LOHENGRIN

Act III, Scene III

RICHARD WAGNER

VOICE

PIANO

Vivo (Lebhaft)

f

ff

ff

(mf)

El - sal Till a year were safe - ly end - ed Could'st thou have
El - sal Nur ein Jahr an dein - er Sei - te hätt' ich als

fp

(mf) più lento (langsamer)

shown un - sha - ken faith in me! Then thy lost broth - er, whom the
Zeu - ge dei - nes Glücks er - sehnt! Dann kehr - te, se - lig in des

p

fp

p

Grail de - fend - ed, In life and hon - or had re - turn'd to
Gral's Ge - lei - te, dein Bru - der wie - der, den du todt ge -

fp

fp

Andante moderato

(Mässig langsam)

thee.
wähnt.

p *cresc.* *f*

Should he come home when our fare-wells are
Kommt er dann heim, wenn ich ihm fern im

p *dim.* *più p* *p* *3* *3* *3* *3*

spo - ken, This horn, this sword, this ring give him in to-ken; This
Le - ben, dies Horn, dies Schwert, den Ring sollst du ihm ge-ben: - dies

(p) *(mf)* *(f)* *(p)* *rit.*

horn shall bring him help in time of dan-ger, This sword shall give him
Horn soll in Ge-fahr ihm Hül - fe - schen-ken, in wil - dem - Kampf dies

a tempo

vic - t'ry o'er the foe; But with this ring he'll think of me, a
Schwert ihm Sieg ver - leiht; doch bei dem Rin - ge soll er mein ge -

stran - ger, Who once saved thee from shame and deepest woe,
den - ken, der einst auch dich aus Schmach und Noth be - freit, -

Yes, with this ring he'll think of me, a stran - ger, Who once saved
ja, bei dem Rin - ge soll er mein ge - den - ken, der einst auch

thee from shame and deep - est woe.
dich aus Schmach und Noth be - freit.

TRISTAN AND ISOLDA'S LOVE DUET

75

(TRISTAN UND ISOLDE'S LIEBESDUETT)

„O sink' hernieder, Nacht der Liebe“

TRISTAN UND ISOLDE

Translated by H. & F. Corder

Edited by Carl Armbruster

(Original Key)

TRISTAN AND ISOLDA

Act II, Scene II

RICHARD WAGNER

Lento moderato (Mässig langsam)

PIANO

a) *pp*

SOPRANO

TENOR

(*p*)

O night of rap - ture,
O sink' her - nie - der,

pp

(*p*)

O night of rap - ture, rest up - on
O sink' her - nie - der, Nacht der Lie -

rest up - on Lift our lives!
Nacht der Lie - be, gieb Ver - ges -

poco cresc.

a) The player must give careful attention to the rhythm of this excerpt, which is not altogether simple. The first two-thirds of the measure are in triplets, formed from a quarter and an eighth, the last third in ordinary eighth-notes, and these, if played strictly in time (and with the first one syncopated to the preceding triplet eighth) have the effect, as it were, of retarding the movement.

(p)

us! Lift our lives' re-mem-brance from
 be, gieb Ver-ges-sen dass ich le -

re-mem-brance from us;
 - sen dass ich le - be,

Let us but
 nimm mich auf

dim.

Ad *

(p)

us; Let us but a-bide with thee;
 be; nimm mich auf in dei-nen Schooss,

a-bide with thee;
 in dei-nen Schooss,

From the world, oh, set us
 lö-se von der Welt mich

pp

Ad *

p

From the world, oh, set us free!
 lö-se von der Welt mich los!

free!
 los!

(pp)

Ex-tin-guish'd in the twi-light's stream-ing,
 Ver-lö-schen nun die letz-te Leuch-te,

pp dolce (zart)

Ad *

(pp)

All our doubt - ing, all our dream - ing,
was wir dach - ten, was uns däuch - te;

p dolce (zart)

più p

(p)

All our fan - cies,
all' Ge - mah - nen,

(pp)

All our mem' - ries,
all' Ge - den - ken,

p espress.

poco cresc.

(p)

Sa - cred twi - light's soft ad -
heil' - ger Dämm - rung heh - res

(mf)

Sa - cred twi - light's soft ad - van - ces
heil' - ger Dämm - rung heh - res Ah - men

p

espress.

poco cresc.

poco f

p

van - ces bid vain fears to cease,
 Ah - men löscht des Wäh - nens Graus

bid löscht vain fears to cease, From
 löscht des Wäh - nens Graus welt -

p *cresc.* *molto cresc.*

La * *La* * *La* *

f *più largo (breiter)* *molto largo e ritenuto (sehr breit und zurückhaltend)*

From the world re - lease.
 welt - er - lö - send aus.

the world re - lease.
 er - lö - send aus.

ff *a)* *dim.* *più p*

La * *La* *

Lento moderato e tranquillo (wieder mässig langsam)

p (ruhig)

If our hearts could hide sun-light's stream - ing,
 Barg im Bu - sen uns sich die Son - ne,

Lento moderato e tranquillo (wieder mässig langsam)

p *molto tranquillo (sehr ruhig)*

a) Here the rhythm changes for the first time and becomes really $\frac{9}{8}$ time for four measures, when the original rhythm returns, giving way to true $\frac{3}{4}$ time after two measures.

Bliss would bloom — from stars' ten-der beam — ing.
 leuch - ten la - chend Ster - ne der Won - ne.

espressivo (ausdrucksvoll)

To thine en - chant - ment we — sur -
 Von dei - nem Zau - ber sanft — um -

p *a) sempre p (immer)*

Lips that touch — in un - ion
 Herz an Herz — dir, Mund an

ren - der, Be-neath thy gaze — so won-drous ten - der.
 spon - nen, vor dei - nem Au - gen süß zer - ron - nen.

p *p dolce*

p espress.

sweet, — Bliss - ful beams — our eyes are
 Mund; — bricht mein Blick — sich wonn' - er -

While as one — our two hearts beat, — Bliss - ful beams —
 Ei - nes A - thems ein' - ger Bund; — bricht mein Blick —

p *p dolce*

a) The original rhythm once more for two measures only.

bind - ing, A - bash'd is earth with ra - diance blind - ing:
 blin - det, er - bleicht die Welt mit ih - rem Blen - den:

our eyes are bind - ing, A - bash'd is earth with ra - diance
 sich wonn' er - blin - det, er - bleicht die Welt mit ih - rem

dim. più p pp

Lit by the day-light's daz-zling lie,
 die uns der Tag trü - gend er - hellt:

blind - ing: Un-daun - ted by false-hoods which we de-
 Blen - den: zu täu - schen-dem Wahn ent - ge - gen ge -

p (p) 3 cresc.

*Ad **

Thou'rt my world, thine am
 selbst dann bin ich die

fy, Thou'rt my world, thine am
 stellt, selbst dann bin ich die

(mf) accel. mf accel.

*Ad **

Tempo I

mf

II Welt: Won - drous
Won - ne

Tempo I

ff trem.

a) *dim.*

rap - ture weav -
hehr - stes We -

p

rap - ture weav -
hehr - stes We -

p

f

- ing, Cher - ished
- ben, Lie - be -

f

- ing, Cher - ished
- ben, Lie - be -

molto cresc.

molto espressivo
ff (sehr ausdrucksvoll)

trem.

a) The melody well marked!

* ML-492-8

rall. dim. *a tempo*

vi - sions a - chiev - ing, Ne'er
 hei - lig - stes Le - ben, Nie -

rall. dim. *p*

vi - sions a - chiev - ing, Ne'er
 hei - lig - stes Le - ben, Nie -

dim. *a) p* *3* *3* *3* *più p* *pp* *rall.* *a tempo*

morendo (ersterbend) *(pp)*

daun - ted by day - light's beam Be our un -
 wie - der - er - wa - chen's wahn - los hold - be -

morendo (ersterbend) *(pp)*

daun - ted by day - light's beam Be our un -
 wie - der - er - wa - chen's wahn - los hold - be -

più p

dy - ing dream.
 wuss-ter Wunsch.

dy - ing dream.
 wuss-ter Wunsch.

ppp *ppp* *ppp* *ppp*

a) Note the $\frac{9}{8}$ time in the bass.

TRISTAN'S QUESTION TO ISOLDA

(TRISTAN'S FRAGE AN ISOLDE)

83

TRISTAN UND ISOLDE

Translated by Arthur Westbrook

Edited by Carl Armbruster

„Wohin nun Tristan scheidet“

(Original Key)

TRISTAN AND ISOLDA

Act II, Scene III

RICHARD WAGNER

VOICE *Lento (Langsam)* *(p)*

O mon - arch, that
O Kö - nig, das

PIANO *p* *p* *più p* *pp*

(p) *(pp)*

I may nev - er tell thee; What thou wouldst know, That
kann ich dir nicht sa - gen; und was du fragst, das

p *p* *pp*

ne'er may be re - veal - ed.
kannst du nie er - fah - ren.

p espress. *sfz* *p*

p *p* *mf dim.* *più p* *rall.* *morendo*

*Ad **

Lento moderato (♩ slower than ♩ before)

Mässig langsam (♩ langsamer als zuvor)

tranzillo (ruhig)

a) p

(mf) Where
Wo

Tris - tan now is go - ing, wilt thou, I - sol - da,
hin nun Tri - stan schei - det, willst du, I - sold' ihm

mf *dim.* *più p* *pp*

fol - low? The
fol - gen? Dem

pp *più p trem.* *ppp*

poco rit. *a tempo pp*

land that Tris - tan means Has nought of sun - light gleams; It is the
Land, das Tri - stan meint, der Son - ne Licht nicht scheint: es ist das

pp *b)* *espr.*

- a) A reminiscence of the love duet of Tristan and Isolde
b) Again we are reminded of the love duet

dark a - bode of night, From whence I first came forth to
 dun - kel - nächt' - ge Land, da - raus die Mut - ter mich ent-

dolce

(p)
 light; And she who bore me thence in sor - row Lay cold in
 sandt, als, den im To - de sie em - pfan - gen, im Tod' sie

death ere dawn'd the mor - row.
 liess an das Licht ge - lan - gen.

più p *pp* *trem.*

(p) (mp)
 There, where she is at rest, No hu - man ills mo - lest - The
 Was, da sie mich ge - bar, ihr Lie - bes - ber - ge war, das

p *dolce* *pp* *espr.*

poco rit. *a tempo*

won-drous realm of night, Where first my soul took flight. Tris -
 Wun - der - reich der Nacht, aus der ich einst er - wacht: das

p *espr.* *pp*

tan the way will show, For thith-er must he go; If she will
 bie - tet dir Tri - stan, da - hingeht er vor - an: ob sie ihm

p dolce *pp* *cresc.* *a)*

straight - - way join him - - there, Now
 fol - - ge treu und - - hold, - das

f *dim.* *p* *più p*

let I - sold' de - clare!
 sag' ihm nun I - sold'!

pp *pp*

a) In the orchestra these sixteenth-note triplets are played by the trumpet *pp*, reflecting the heroic spirit of Tristan.

TRISTAN'S VISION (TRISTAN'S TRAUMBILD)

87

TRISTAN UND ISOLDE
Translated by Arthur Westbrook
Edited by Carl Armbruster

„Wie sie selig hehr und milde“
(Original Key)

TRISTAN AND ISOLDA
Act III, Scene I
RICHARD WAGNER

Molto tranquillo senza ritardando

(Sehr ruhig und nicht schleppend)

VOICE

PIANO

With what grace, what
Wie sie se - lig,
mild - ness - lov - ing, - O'er the
hehr und mil de wan delt
o - cean's breast she's mov - ing!
durch des Meer's Ge - fil - del
On bil - lows of
Auf won - ni - ger

pp
ppp
R.H.
L.H.

flow - ers light - ly - raft - ed,
 Blu - men lich - ten - Wo - gen

dolcissimo *R.H.*

Gen - tly toward the land
 kommt sie sanft an's Land

mf *pp* *molto legato*

— she's waft - ed.
 — ge - zo - gen.

pp *dolcissimo* *espressivo* *L.H.*

Her
 Sie

R.H. *f* *dim.* *p*

smile _____ gives me ease _____
 lä _____ chelt mir Tröst _____

dolce *p* *L.H.* *R.H.* *cresc.* *f*

and sweet - est rest, By
 und sü - sse Ruh, sie

dim. *poco a poco*

her my spir - it is re - freshed.
 führt mir letz - te La - bung zu.

dolce *più p* *p dolce*

Ahl
 Ach!

cresc. *f* *dim.* *p dolce*

I - sol - dal
I - sol - del

cresc.

f

I - sol - dal
I - sol - del *sempre più largo*

dim.

p

How fair art
Wie schön bist

più p

quasi arpa

thoul
dul

pp

ppp

rit.

WALTER BEFORE THE MASTERS' GUILD

(WALTHER VOR DER MEISTERZUNFT)

91

DIE MEISTERSINGER VON NÜRNBERG
Translated by Arthur Westbrook
Edited by Carl Armbruster

„Am stillen Herd“

(Original Key)

THE MASTERSINGERS OF NUREMBERG
Act I, Scene III
RICHARD WAGNER

Moderato

VOICE

PIANO

f dim. *dolce* *p* *più p* *(rit.)*

By Am

si - lent hearth, When win - ter's thrall_ Held deep in snow both house and
stil - len Herd_ in Win - ters - zeit, wann Burg und Hof mir ein - ge -

hall, I thought how sweet - ly laughed the
schneit', wie einst der Lenz so lieb - lich

sf dim. *p*

rall. *a tempo* *rall.* *a tempo*

Spring, And soon a - gain would wake to sing; An
lacht, und wie er bald wohl neu er wacht ein

rall. *p a tempo* *rall.* *p a tempo*

an - cient book — my sire be - queathed — Has told me oft — the
al - tes Buch — von Ahn' ver - macht, — gab das mir oft — zu

sto - ry: Sir Wal - ter von der Vo - gel - weid', — In
le - sen: Herr Wal - ther von der Vo - gel - weid', — der

rit. *a tempo*

him as Mas - ter I glo - ry.
ist mein Mei - ster ge - we - sen.

(*mp*)
And
Wann

cresc. *f dim.*

when the fields— were freed from frost,— And decked with Sum-mer's glad-some
dann die Flur— vom Frost be - freit,— und wie - der kehrt die Som - mers -

host, _____ The song which thro' the Win - ters
zeit; _____ was einst in lan - ger Win - ters -

night— With - in that book I read a - right, _____ Now
nacht— das al - te Buch mir kund ge - macht, _____ das

pealed a - loud _____ thro' for - est bright; _____ I heard the mu - sic
schall - te laut _____ in Wal - des Pracht, _____ das hört' ich hell _____ er -

a) The sixteenth-notes in the accompaniment in this and several subsequent measures must be played discreetly, yet brilliantly.

ring - ing: In wood - ed dell near the Vo - gel - weid' 'Twas
klin gen: im Wald dort auf der Vo - gel - weid' da

there I learned my sing - ing.
lernt' ich auch das Sin - gen.

(p)
(stringendo)
The
Was.

win - try night, the for - est bright, The joys which na - ture brought
Win - ter - nacht, was Wal - des - pracht, was Buch und Hain mich wie

a) b) } as at a)
c) }

(*mf*) *f*

me, The po- et's songs of mag- ic might A
sen, was Dich- ter - san - ges Wun- der - macht mir

(*mf*) 2 2

won- drous lore have taught me. In hors- es' tramp, in field and
heim- lich wollt' er - schlie - ssen; was Ro - sses Schritt beim Waf - fen -

dim. *p* a)

f

camp, In bright eyes' glance, in whirl- ing dance, I sought a mean- ing
ritt, was Rei - hen - tanz bei heit'- rem Schanz, mir sin - nend gab zu

p *cresc.* *dim.* *p*

(*mp*) (*mf*) *rall.*

ten - der:— And now life's high- est prize to win, The truth in song I'll
lau - schen: gilt es des Le - bens höch - sten Preis um Sang mir ein - zu -

rall. *p* *cresc.* *rall.*

(*quasi arpa*)

a)

a tempo

ren - der, Till ev' - ry tone. and ev' - ry word Shall
 tau - schen, zu eig' - nem Wort und eig' - ner Weis' will

a tempo

f dim. *p* *cresc.*

form a hymn a - dor - ing; A Mas - ter - song, by love con - ferr'd, I'll
 ei - nig mir es flie - ssen, als Mei - ster - sang, ob den ich weiss, euch

(mf) *p cresc.*

be to you out - pour - ing.
 Mei stern sich er - gie - ssen.

f *(colla voce)* *b)*

p *cresc.* *f*

a)

b)

WALTER'S TRIAL SONG (WALTHER'S WERBEGESANG)

97

„Fanget an!“

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

THE MASTERSINGERS OF NUREMBERG

Act I, Scene III

RICHARD WAGNER

Animato

VOICE

PIANO

ff *staccato*

ff *dim.*

(mf)

p dolce a) *cresc.*

(f)

(mf)

dim. *dolce*

“Now, be-gin!”
„Fan-get an!“

So cries through wood - lands the
So rief der Lenz in den

Spring, And makes them loud - ly ring!
Wald, dass laut es ihn durch hallt:

To dis - tant dells it ur - ges, Like
und wie in fern' ren Wel - len der

a) In this phrase, the outcome of the Spring's Command motive, the triplets must never be unduly hurried.

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ML-496-8

waves the ech - o flows; Re - turn - ing thence in
Hall von dan - nen flieht, von weit - her naht ein

(cresc.)

p

sur - ges, To might - y mu - sic grows. From
Schwel - len, das mäch - tig nä - her zieht. Es

(mf)

cresc.

all a - round The woods re-sound with heav'n - ly cho-rus of
schwillt und schallt, es - tönt der Wald von hol - der Stimmen Ge -

p dolce

cresc.

voi - ces; Now draw - ing near, Now loud and clear, The
men - ge; nun laut und hell, schon nah' zur Stell, wie -

più f

p

cresc.

mur - mur swells Like peal - ing bells; Ex - ult - ant Na - ture re -
wächst der Schwall! Wie Glo - cken - hall er - tost' des Ju - bels Ge -

joi - ces! To all this call An -
drän - ge! Der Wald, wie bald ant -

f *ff* *(mf)*

a) più cresc. *f* *dim.*

- swer the for - est makes! While life a - gain a -
- wor - tet er dem Ruf, der neu ihm Le - ben

(mf)

p *cresc.* *p*

wakes; Pour - ing forth a ten - der
schuf: stimm - te an das sü - sse

(f) *ff* *(mf)*

cresc. *più f* *ff* *p dolce.*

b)

a)

b)

c)

song — of — Spring.
Len — zes — lied.

a)

ff

(mp)

There, like a hid - ing cra - ven, With hate and en - vy
In ei - ner Dor - nen - he - cken, von Neid und Gram ver -

p

dim.

torn, A thorn - y hedge his ha - ven, Sits Win - ter, all for -
sehrt, musst' er sich da ver - ste - cken, der Win - ter, Grimm - be -

ff

dim.

p

(mp)

(p)

lorn. 'Mid with - ered leaves and sere, He lurks and lis - tens -
wehrt: von dür - rem Laub um - rauscht, er lau - ert da und -

sf

p

sf

trem.

trem.

a) These runs, the Marker's Strokes, (expressing disapproval of Walter's music,) must be played very impetuously and noisily.

(molto espressivo)

near; And seeks to drown in sad - ness The Spring-times song of
lauscht, wie er das fro - he Sin - gen zu Scha - den könn - te

p

p glad - ness. But - "Now, be -
brin - gen. Doch: fan - get

cresc.

f

più f

gin!" So cried a voice in my
an! So rief es mir in der

(mf)

dim.

cresc.

breast, Ere aught of Love I had guess'd. I
Brust, als noch ich von Lie - be nicht wusst! Da

f

(mf)

più f

ff

dim. p

ff

p

a)

a)

felt my pul - ses stir - ring, As though till then I had
 fühlt' ich's tief sich re - gen, als weckt' es mich aus dem

dolce

slept; My throb - bing heart mad - ly spur - ring, My
 Traum; mein Herz mit be - ben - den Schlä - gen er -

(p) *cresc.*

p cresc.

bos - om's re - straint o'er - leapt. My blood doth course With
 füll - te des Bu - sens Raum: das Blut, es wallt mit -

(f) *(mp)*

won - drous force, My ar - dent spir - it up - soar - ing, From
 All - ge - walt, ge - schwellt von neu - em Ge - füh - le; aus

(mp)

cresc. *p più f*

cresc.

balm - y night, With bound - less might,
 war - mer Nacht mit Ue - ber - macht,

p *cresc.*

Cease - less a - rise Tu - mul - tuous sighs, My
 schwillt mir zum Meer der Seuf - zer Heer in -

f

pent - up pas - sion out - pour - ing. To
 wil - dem Won - ne Ge - wüh - le. Die

f

all the call an -
 Brust, wie bald ant -

ff *dim.*

a) *molto cresc.* *ff* *dim.*

a) As before.

- swer my bos - om makes, *mf* New
 - wor - tet sie - dem Ruf, *der*

life in me a - wakes,
 neu ihr Le - ben schuf;

Pour - ing forth the glo - rious
 stimmt nun an das heh - re

song of Love.
 Lie - bes - lied.

a) As before.

DAVID'S SONG OF ST. JOHN'S DAY

105

(JOHANNISLIED DAVID'S)

„Am Jordan Sanct Johannes stand“

DIE MEISTERSINGER VON NÜRNBERG

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

THE MASTERSINGERS OF NUREMBERG

Act III, Scene I

RICHARD WAGNER

Moderato (mf)

VOICE

PIANO *p staccato sempre*

Jor-dan's bank St. John did stand, Where all the world he chris - ten'd; On Am
 Jor-dan Sanct Jo - han-nes stand, all Volk der Welt zu tau - fen; A kam

wo-man came from dis-tant land From Nürn-berg she had has - ten'd.
 auch ein Weib aus fer - nem Land, aus Nürn-berg gar ge - lau - fen:

Her lit - tle son held fast her hand; She named him at the chris -
 sein Sohn - lein trug's zum U - fer - rand, emp - fing da Tauf und Na -

dolce *dolciss.*

a)

a)

thing: But when toward home once more she turn'd, Where Nürnberg's tow'rs were—
 men: Doch als sie dann sich heim ge-wand't, nach Nürnberg wie-der—

p *sempre staccato*

glis - t'ning, It soon be - fell in Ger - man lands, That
 ka - men, in deut - schem Land gar bald sich fand's dass

tr *a)* *p*

poco cresc. *(cresc.)* *f*
 he, who on the Jor - dan's sands Jo - han - nes had been named, On the
 wer am U - fer des Jor - dans Jo - han - nes war ge - nannt, an der

stacc. *poco cresc.* *f*

(f)
 Peg-nitz they call'd "Hans."
 Peg-nitz hiess „der Hans“

f *p staccato* *cresc.* *b)*

a) 

b) as at a) on previous page.

WALTER'S PRIZE SONG (WALTHER'S PREISLIED)

107

DIE MEISTERSINGER VON NÜRNBERG

Translated by Frederic Field Bullard

Edited by Carl Armbruster

„Morgenlich leuchtend im rosigen Schein“

(Original Key)

THE MASTERSINGERS OF NUREMBERG

Act III, Scene V

RICHARD WAGNER

PIANO

Moderato molto

lungo

p *cresc.*

La ** La* ***

crescendo (anschwellend)

Gleam - ing at morn - ing in dawn's ro - sy light, With flow - ers
Mor - gen - lich leuch - tend im ro - si - gen Schein, von Bluth' und

p *dolce* *cresc.*

fair and per - fumed air, In beau - ty beam - - - ing,
Duft ge - schwellt die Luft, voll al - ler Won - - - nen,

molto cresc. *f*

un poco più lento
con intimo sentimento (wie entrückt)

past all dream - ing, I saw a gar - den bright, Wherein, be - neath a
nie er - son - nen, ein Gar - ten lud mich ein, dort un - ter ei - nem

dim. *p* *dolcissimo*
un poco più lento

(*p*)

won - drous tree With man - yā fruit a - dorn - ing, In
 Wun - der - baum, von Fruch - ten reich be - han - gen, zu

hap - py love - dream I could see What, in my ar - dent
 schau'n im sel' - gen— Lie - bes - traum, was köch - stem Lust ver -

p *cresc.*

poco a poco più mosso

long - ing, I dared to hope— my— prize— a love - ly
 lan - gen Er - fül - lung kühn— ver - hiess, das schön - ste

poco a poco più mosso *p*

f *dim.* *a)* *p dolce* *dolce (zart)*

maid, _____ E - va, in Pa - ra -
 Weib, _____ E - va im Pa - ra -

a) Shake rapidly.

dise!
 dies!

p dolcissimo

pp

(mp)

Dark was the eve - ning — and night closed a — round. By path-way
 A - bend - lich däm - mernd — um — schloss mich die Nacht; auf stei - lem

p

p cresc.

drear my feet drew near a lim - pid spring, Whose wave - lets,
 Pfad war ich ge - naht zu ei - ner Quel - le rei - ner

f

p

ritenuto
p (zurückhaltend)

sing - - ing and laugh - ing, held — me long. And there, be - neath a
 Wel - - le, die lock - end mir — ge - lacht: dort un - ter ei - nem

dim.

pp

lau - rel tree, Through which white stars were
 Lor - beer - baum, von Ster - nen hell durch -

shin - ing, I saw in this my
 schie - nen, ich schaut' im wa - chen

po - et - dream, In mod - est grace re - clin - ing, (Who
 Dich - ter - traum, von hei - lig hol - den — Mie - nen, mich

cast on me the sa - cred dew,) A no - ble maid!
 net - zend mit dem ed - len Nass, das hehr - ste Weib:

(p)

Par - nas - sus' might - y Musel
die Mu - se des Par - nass!

pp dolce
cresc. *f* *p dolce* *cresc.*

con fuoco
(*mf*) (*sehr feurig*)

Thrice hap - py
Huld - reich - ster

a)

p

day, on — which I waked from po - et - dream - ing! For still I
Tag, dem — ich aus Dich - ter's Traum er - wacht! — Dass ich er -

cresc. *f* *dim.*

a) Eva's love melody

dreamed, her Pa - ra - dise with heav'n - ly ra - diance il - lum - ined
 träumt, das Pa - ra - dies, in himm - lisch neu - ver - klär - ter

p

seem - ing, tran - splen - dent lay; Where -
 Pracht — hell vor mir lag; da -

f *dim*

in, laugh - ing still, the spring my foot - steps — led; — She,
 hin lach - end nun der Quell den Pfad mir — wies; — die

espress. *dolce* *cresc.*

(mf) (mp)

mine cre - at - ed, With my heart
dort ge - bo - ren, mein Herz er -

dolce *p*

(mp) *cresc.*

mat - ed, The fair - est sight that earth can find, As muse to guide my
ko - ren, der Er - de lieb - lich - stes Bild, als Mu - se mir ge -

p dolce *cresc.*

(mf)

life, In - spir - ed, yet so kind, I
weih't so hei - lig ernst als mild, ward

p cresc. *p cresc.*

(pp)

dared to make her wife; At ra - diant day's be -
kühn von mir ge - freit; am lich - ten Tag der

f *p dolce* ^{a)}

a) The sudden *p* must not be prepared by a diminuendo.

gin - ning, By might of mu - sic win - ning Par -
 Son - nen, durch San - ges Sieg ge - won - nen Par -

nas - - - - - sus and Pa - ra -
 nass und Pa - ra -

(molto cresc.) *ff* *poco rit.*

p molto cresc. *f* *poco rit.*

a tempo

dies!
 dies!
a tempo

f *trem.* *più f* *f* *dim.*

Ped.

p *pp*

Ped.

LOGE'S NARRATIVE (LOGE'S ERZÄHLUNG)

115

DAS RHEINGOLD
Translated by Arthur Westbrook
Edited by Carl Armbruster

„Immer ist Undank Loge's Lohn“
(Original Key)

THE RHINEGOLD
Scene II
RICHARD WAGNER

VOICE

Con moto ma non troppo (Lebhaft) (mf)

Nev - er a word of thanks is
Im - mer ist Un - dank Lo - ges

PIANO

fp

minel! For thy sake a - lone I sal - lied forth, And storm - i - ly
Lohn! Für dich nur be - sorgt, sah ich mich um, durch - stö - bert' im

(cresc.)

cresc.

search'd ev - 'ry cor - ner of earth, To
Sturm al - le Win - kel der Welt: Er -

(mf)

p

find for Frei - a a ran - som, Which to the gi - ants were just. In
satz für Frei - a zu su - chen, wie er den Rie - sen wohl recht. Um -

(mp)

p

più lento
(langsamer)

sempre allargando
(immer breiter)

(cresc.)

vain sought I, full well now I see, That in all the world
sonst sucht' ich, und se - he nun wohl: in den Wel - ten Ring

p *più lento*
(langsamer)

p

nought can be found Which by men so high - ly is prized As
nichts ist so reich, als Er - satz zu mu - then dem Mann' für

cresc.

(f)

f

Lento (Langsam)
a) *largamente* (sehr breit)

wom - an's won - der - ful worth!
Wei - bes Won - ne und Werth!

p

più p

sempre p
(immer p)

dolce
(weich)

a) Here lies the climax; the tension is relieved and tender sentiment takes its place.

(*mp*) *cresc.*

Wher-e'er life is a - bound-ing, In wa - ter, earth and air,
So weit Le - ben und We - ben in Was - ser, Erd' und Luft,

(*mp*)

I wan - der'd, ev - er in - quir - ing, Where strength is su - preme, where
viel frug ich, forsch - te bei Al - len, wo Kraft nur sich rührt, und

p dolce
(*weich*)

(*mf*) *cresc.* *dim.*

buds are un - fold - ing, What to a man might great - er seem Than wom - an's
Kei - me sich re - gen: was wohl dem Man - ne mäch't - ger dünk', als Wei - bes

a) *rall.* *a tempo* (*mp*)

won - der - ful worth. But wher - e'er life is a -
Won - ne und Werth? Doch so weit Le - ben und

p più p

(mf)

bound-ing My cun-ning ques-tions were laughed at by all; In wa - ter, earth and
 We - ben, ver - lacht nur ward mei - ne fra - gen-de List: in Was - ser, Erd' und

dolcissimo (sehr weich)

air None will re-nounce the joy of love.
 Luft, las - sen will nichts von Lieb' und Weib.

cresc. *f* *dim.* *dim.*

(mp) *(mf)*

Yet one I met with, who scorned e - ven love's de - lights - For
 Nur Ei - nen sah ich, der sag - te der Lie - be ab; um

rud - dy gold re - signed wom-an's grace and charm.
 ro - thes Gold ent - rieth er des Wei - bes Gunst.

pp

(mp)

To me the Rhine's fair daugh - ters
 Des Rhei - nes kla - re Kin - der

p *pp* 1 2 1 *p* *pp*

(mf)

Told their tale of dis - tress: The Ni - be-lung Night - Al - ber-ic
 klag - ten mir ih - re Noth: der Ni - be-lung Nacht - al - be-rich

p *pp* 2 5 2

(f)

vain - ly did woo; nought of their love could he win. The
 buhl - te ver - ge - bens um der Ba - den - den Gunst; das

pp 1 3 1 2 1 2

Rhine - gold he stole in his rag-ing re-venge, And
 Rhein - gold da raub-te sich rä-chend der Dieb: das

a) val - ues now as wor - thi - est prize, Ho - lier than wom - an's
 dünkt ihm nun das theu - er - ste Gut, heh - rer als Wei - bes

grace. For their glit - ter - ing toy, thus torn from the deep,
 Huld. Um den glei - ssen - den Tand, der Tie - fe ent - wandt,

The maid - ens with tears are mourn - ing: To thee, Wo - tan,
 er - klang mir der Töch - ter Kla - ge: an dich, Wo - tan,

a) Sarcastically. From here to the end Loge becomes more and more sarcastic. He knows how unpleasant the Rhinemaids' request must be to Wotan, and in his malice he delights in bringing the troublesome message.

wail - ing, they turn, That thy wrath may fall — on the rob - ber, The
 wen - den sie sich, dass zu Recht du zö - gest den Räu - ber, das

p *p* *pp* *trem.*

gold to wa - try depths re - stor - ing, En -
 Gold dem Was - ser wie - der gü - best und

mf *incalzando* (mit wachsender Wärme) *(cresc.)*
p dolce (zart) *poco cresc.*

trust to their keep - ing for ev - erl
 e - wig es blie - be ihr ei - gen.

p *dolce* *cresc.*

f *mf* *f* *dim.*

p *più p* *dim. e rall.* *pp*

SIEGMUND'S MONOLOGUE

(MONOLOG VON SIEGMUND)

DIE WALKÜRE
Translated by Arthur Westbrook
Edited by Carl Armbruster

„Ein Schwert verhieß mir der Vater“

(Original Key)

THE VALKYR
Act I, Scene III
RICHARD WAGNER

Lento moderato
(Mässig langsam)

PIANO

The musical score is written for piano and voice. The piano part is in G major, 3/4 time, and consists of five systems. The first four systems are for the piano accompaniment, and the fifth system includes the vocal melody. The piano part features various dynamics (p, pp, più p, cresc., dim.) and articulations (a) marcato, b). The vocal part includes the lyrics in German and English.

System 1: Piano introduction. Dynamics: *p*, *p*, *più p*. Tempo: *Lento moderato (Mässig langsam)*.

System 2: Continuation of piano introduction. Dynamics: *p*, *pp*. Articulation: *a) marcato*.

System 3: Continuation of piano introduction. Dynamics: *pp*, *pp*.

System 4: Continuation of piano introduction. Dynamics: *p*, *più p*, *cresc.*.

System 5: Vocal entry. Dynamics: *f*, *fp*, *p*, *fp*, *dim.*. Lyrics: A sword once prom-is'd my fa - ther I'd find me in di - rest. Ein Schwert ver-hieß mir der Va - ter, ich fand' es in höch - ster.

- a) Hunding's motive.
b) The sword motive.

need. *Noth.* *(mf)* Weap-on-less fall'n in my foe's do-main;
 Waf-fen-los fiel ich in Fein-des Haus;

p

To his dead-ly hate host-age I'm held:-
 sei-ner Ra-che Pfand ra-ste ich hier:-

p

(p) A maid met me, win-some and fair; What
 ein Weib sah ich, won-nig und hehr; ent-

p dolce (zart) *p* *più p* *p*

pain-ful rap-ture sear'd my heart! To her now my long-ing
 zü-ckend Ban-gen zehrt mein Herz. Zu dir mich nun Sehn-sucht

mf *p*

looks, By her won - drous mag - ic I'm held. A ty - rant keeps her in
zieht, die mit sü - ssem Zau - ber mich seht, im Zwan - ge hält sie der

(molto cresc.)

p *poco cresc.*

thrall, And mocks my sword-less hand.
Mann, der mich wehr - lo - sen höhnt.

più *f*

Vol - sung! Vol - sung! Where is thy
Wäl - sel! Wäl - sel! Wo ist dein

più f *ff* *fff* *fp*

sword? The sturdy sword, that in strife I wield it, When from my breast madly
Schwert? Das star - ke Schwert, das im Sturm ich schwän - ge, bricht mir her - vor aus der

fp *fp* *f* *p*

(*f*) **Tempo I**

breaks the fren - zy my heart now hides?
 Brust, was wü - thend das Herz noch hegt?

accel.

cresc.

f *p* *f* *a) marcato*

(*mp*)

What glit - ters there in rud - dy glow? What a
 Was gleisst dort hell im Glim - mer - schein? Welch ein

dim. *p*

(*p*)

gleam breaks from the ash-tree bole? Be - fore mine eyes
 Strahl bricht aus der E - sche Stamm? Des Blin - den Au -

f *a) dim.* *p*

— a light - ning doth flash, Laugh - ing lust - i - ly forth!
 - ge leuch - tet ein Blitz: lu - stig lacht da der Blick.

fp *p*

a) Here the sword motive must stand out triumphantly (in the orchestra it is given to the trumpet). Its subsequent recurrences must always be well marked, though *p*, or only *mf*.

p

How the sun - ny glow has
Wie der Schein so hehr das

p dolce

pp

warmed my heart!
Herz mir sengt!

Is it the win - some glance of the
Ist es der Blick der blü - henden

(p)

sempre pp
(immer pp)

p espressivo

maid, Which yet lin - gered al - lur - ing - ly there, When from the
Frau, den dort haf - tend sie hin - ter sich liess, als aus dem

pp

hall she went?
Saal sie schied?

espressivo

(p) Deep - - en-ing
Näch - - ti - ges

mf *dim.* *pp*

v

shad - - ow shroud - ed mine eyes; But her
Dun - - kel deck - te mein Aug; ih - res

p dolce

ra - diant look shone on my heart; Warm as the day-light it
Bli - ckes Strahl streif - te mich da: Wär - me ge - wann ich und

mf *p* *più p*

glowed.
Tag.

pp *dolce*

* ML-500-8

(p)

Bliss bestow - ing, the sun I saw; Its
Se - ligscheint mir der Son - ne Licht; den

glit - ter - ing ha - lo en - cir - cled my head, Till from my
Schei - tel um - gliss mir ihr won - ni - ger Glanz - bis hin - ter

vi - sion it sank. A
Ber - gen sie sank. Noch

part - ing gleam sent, Kin - dling evening's soft light;
ein - mal, da sie schied, traf mich A - bends ihr Schein;

(p)

E'en the a - - ged tree - trunk grim was
selbst der al - - ten E - sche Stamm er -

glad - dened with gold - en glow: Now fades the
glän - zte in gold' - ner Gluth: da bleicht die

pp dolce *p* *più p* *pp*

trem.

splen-dor and pales the light; Night and dark - ness gath - er a-round me:
Blü - the, das Licht ver - lischt; nächt'-ges Dun - kel deckt mir das Au - ge:

p *pp* *pp*

(morendo)

Deep in my bos - om glim-mers now but a smoul-der - ing glow.
tief in des Bu - sens Ber - ge glimmt nur noch licht - lo - se Gluth.

SIEGMUND'S LOVE SONG

(SIEGMUND'S LIEBESLIED)

„Winterstürme wichen dem Wonnemond“

DIE WALKÜRE

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

THE VALKYR

Act I, Scene III

RICHARD WAGNER

Moderato (Mässig bewegt)

PIANO

*pp dolce**cresc.**mf**dim.**pp*

Win - ter storms have waned fore the month of May, — In gen - tle ra - diances smileth the
 Win - ter - stür - me wi - chen dem Won - ne - mond, — in mil - dem Lich - te leuchtet der

pp

Spring, —
 Lenz; —

With balm - y bree - - zes, soft and sooth - - ing,
 auf lin - den Lüf - - ten, leicht und lieb - - lich,

Won - ders weav - ing, on he wends, Throughwood and mead - ow
 Wun - der we - bend er sich wiegt; durch Wald und Au - en.

dolce

wafts his breath - ing, Wide and lus - trous laughs his eye; In
 weht sein A - them, weit ge - öff - net lacht sein Aug': aus

sempre

songs of birds his sil - vry voice re - sounds, Won - drous fra - grance he out -
 sel' - ger Vög - lein San - ge süß er - tönt, hol - de Döf - te haucht er

pp

breathes; From his liv - ing blood the love - liest flow - ers are bloom - ing,
 aus: sei - nem war - men Blut ent - blü - hen won - ni - ge Blu - men,

pp

(mp)

Leaf and spray spring forth at his voice. With gen - tle scep - tre's sway he
 Keim und Spross ent-springt sei - ner Kraft. Mit zar - ter Waf - fen Zier be -

p

(mf)

rul - eth the world; — Win - ter and storm wane as his strength a - wakes: — By
 swingt er die Welt; — Win - ter und Sturm wich - en der star - ken Wehr: — wohl

p

(mp)

dint of his har - dy striving the stout - est doors he is cleaving Which, stubborn and strong, once
 muss - te den tap - fern Streichen die strenge Thü - re auch weichen die trot - zig und starr uns

p *cresc.*

(f) Più mosso (etwas belebter)

held — us from him!
 trenn - te von ihm.

f *mf* *p espressivo*

(mf)

To greet his
Zu sei - - - ner

molto cresc. *più f*

sis - - - ter swift - - - ly he
Schwe - - - ster schwang - - - er sich

ff *dim.*

flies; thus Love
her; die Lie -

p

the spring hath al-lured. With -
be lock - - te den Lenz: in

f *(p)* *dolce zart* *p* *più p*

La. *

in our bos - - - oms
uns - - - rem Bu - - - sen

pp

Lead *

Love lay a - - sleep, that
barg sie sich tief; nun

pp

Lead *

now__ laughs out __ to the
lacht__ sie se - - - lig dem

cresc.

light. The bride and the sis - ter is freed by the
Licht. Die bräut - li - che Schwester be - frei - te der

(mp)

f *piu f* *ff* *dim.* *pp*

Lead *

(mp)

broth - er, De - stroyed the walls that held them a - part;
 Bru - der; zer - trüm - mert liegt was je sie ge - trennt;

f *p* *f*

(mf)

Joy - ous meet now the youth - ful pair: U - nit -
 jauch - zend grüsst sich das jun - ge Paar: ver - eint

p dolce *p cresc.*

- ed are Love
 sind sind Lie -

f *mf*

- be and Spring!
 und Lens!

mf *p* *dim.* *pp*

Ad. *

SIEGFRIED QUESTIONING MIME

(SIEGFRIED'S FRAGE AN MIME)

„Es sangen die Vöglein so selig im Lenz“

SIEGFRIED

Translated by Frederic Field Bullard

Edited by Carl Armbruster

(Original Key)

SIEGFRIED

Act I, Scene I

RICHARD WAGNER

Dolce e con moto
(Weich und bewegt)

(mf) simply (einfach)

VOICE

PIANO

p

ten-der-ly sang, The one al-lur-ing the oth-er: You told me
se-lig im Lenz das ei-ne lock-te das and'-re: du sag-test

mp

più p

pp

(p)

dolce (zart)

once, when I ques-tioned you, That they were mates—and were mat-ing.
selbst, da ich's wis-sen wollt'- das wä-ren Männ-chen und Weib-chen.

cresc.

f

p

p

(*mp*)

With lov - ing ca - ress - es they nev - er were
 Sie kos - ten so lieb - lich und lies - sen sich

p

(*p*)

done; They built them a nest and brood - ed there - on: A -
 nicht; Sie bau - ten ein Nest und brü - te - ten d'rinn: da

p dolce *p dolce* *p dolce (weich)*

(*cresc.*)

non the young fledg - lings came flut - tring forth, And both' — birds
 flat - ter - te jun - ges Ge - flü - gel auf, und bei - de

p cresc.

(*mf*)

cared — for the brood. E'en
 pfleg - ten der Brut. So

mf p mf

so in the thick - ets paired the red deer, And e - ven wolves and the
 ruh - ten im Busch auch Re - he ge - paart, selbst wil - de Fuch - se und

p

fox - - es: Food was brought to the home by the
 Wöl - - fe: Nah - rung brach - te zum Nes - te das

cresc. *f* *dim.*

fa - ther; the young were fed by the
 Männ - chen; das Weib - - chen saug - te die

p

mo - - ther There well I learned what
 Wel - - pen. Da lernt' ich wohl, was

p

love — must be, And ne'er — took the
Lie — — — — — *be sei:* *der Mut* — — — — — *ter ent -*

(mf) *(dim.)*

young — from the moth - er's side. But now 'tis
wandt' — ich die Wel - pen nie. — Nun fällt auch

(p) *(mp)*

come to me, what be - fore I've pon - dered in vain:—
selbst mir ein, was zu - vor um - sonst — ich be - sann:

p

When from you I fly to roam in the for - est, why is it
wenn zum Wald ich lau - fe, dich zu ver - las - sen, wie das kommt,

p *molto*

SIEGMUND'S LOVE SONG

(SIEGMUND'S LIEBESLIED)

„Winterstürme wichen dem Wonnemond“

DIE WALKÜRE

Translated by Arthur Westbrook

Edited by Carl Armbruster

(Original Key)

THE VALKYR

Act I, Scene III

RICHARD WAGNER

Moderato (Mässig bewegt)

PIANO

*pp dolce**cresc.**mf**dim.**pp*

Win - ter storms have waned 'fore the month of May, — In gen - tle ra - diances smileth the
 Win - ter - stür - me wi - chen dem Won - ne - mond, — in mil - dem Lich - te leuchtet der

pp

Spring, —
 Lenz; —

With balm - y bree - zes, soft and sooth - ing,
 auf lin - den Lüf - ten, leicht und lieb - lich,

Won - ders weav - ing, on he wends, Throughwood and mead - ow
 Wun - der we - bend er sich wiegt; durch Wald und Au - en.

dolce

wafts his breath - ing, Wide and lus - trous laughs his eye; In
 weht sein A - them, weit ge - öff - net lacht sein Aug: aus

sempre

songs of birds his sil - v'ry voice re - sounds, Won-drous fra-grance he out -
 sel' - ger Vög - lein San - ge süß er - tönt, hol - de Dief - te haucht er

pp

breathes; From his liv - ing blood the love-liest flow-ers are bloom - ing,
 aus; sei - nem war - men Blut ent - blü - hen won - ni - ge Blu - men,

pp

(mp)

Leaf and spray spring forth at his voice. With gen - tle scep - tre's sway he
 Keim und Spross ent-springt sei - ner Kraft. Mit zar - ter Waf - fen Zier be -

p

(mf)

rul - eth the world; Win - ter and storm wane as his strength a - wakes: By
 zwingt er die Welt; Win - ter und Sturm wich - en der star - ken Wehr: wohl

p

(mp)

dint of his har - dy striving the stout - est doors he is cleaving Which, stubborn and strong, once
 muss - te den tap - fern Streichen die stren - ge Thü - re auch weichen die trot - zig und starr uns

p *cresc.*

(f) Più mosso (etwas belebter)

held us from him!
 trenn - te von ihm.

f *mf* *p espressivo*

(mf)

To greet his
Zu sei - - - ner

molto cresc. *più f*

And *

sis - - - ter swift - - - ly he
Schwe - - - ster schwang er sich

ff *dim.*

flies; thus Love
her; die Lie - - -

p

And *

the spring hath al-lured. With - -
be lock - - - te den Lenz: in

f *(p)* *dolce zart* *p* *più p*

And *

in our bos - - - oms
uns - - - rem Bu - - - sen

pp

Ad. *

Love lay a - sleep, that
barg sie sich tief; nun

pp

Ad. *

now — laughs out — to the
lacht — sie se - - - lig dem

cresc.

light. The bride and the sis - ter is freed by the
Licht. Die bräut - li - che Schwester be - frei - te der

(mp)

f *piu f* *ff* *dim.* *pp*

Ad. *

(mp)

broth - er, De - stroyed the walls that held them a - part;
 Bru - der; zer - trüm - mert liegt was je sie ge - trennt;

(mf)

Joy - ous meet now the youth - ful pair: U - nit -
 jauch - zend grüsst sich das jun - ge Paar: ver - eint

p dolce

p cresc.

- ed are Love
 sind Lie -

f

mf

and Spring!
 und Lens!

mf

p

dim.

pp

ML-501-6

SIEGFRIED QUESTIONING MIME

(SIEGFRIED'S FRAGE AN MIME)

„Es sangen die Vöglein so selig im Lenz“

SIEGFRIED

Translated by Frederic Field Bullard

Edited by Carl Armbruster

(Original Key)

SIEGFRIED

Act I, Scene I

RICHARD WAGNER

VOICE

Dolce e con moto
(Weich und bewegt)

(mf) simply
(einfach)

The birds in the springtime so
Es san-gen die Vög-lein so

PIANO

p

ten-der-ly sang, The one al-lur-ing the oth-er: You told me
se-lig im Lenz das ei-ne lock-te das and'-re: du sag-test

mp

più p

pp

once, when I ques-tioned you, That they were mates—and were mat-ing.
selbst, da ich's wis-sen wollt'- das wä-ren Männ-chen und Weib-chen.

(p)

dolce
(zart)

cresc.

f

p

p

(*mp*)

With lov - ing ca - ress - es they nev - er were
 Sie kos - ten so lieb - lich und lies - sen sich

p

(*p*)

done; They built them a nest and brood - ed there - on: A -
 nicht; Sie bau - ten ein Nest und brü - te - ten d'rinn: da

p dolce *p dolce* *p dolce (weich)*

(*cresc.*)

non the young fledg - lings came flut - t'ring forth, And both' — birds
 flat - ter - te jun - ges Ge - flü - gel auf, und bei - de

p cresc.

(*mf*)

cared — for the brood. E'en
 pfleg - ten der Brut. So

mf p mf

so in the thick - ets paired the red deer, And e - ven wolves and the
 ruh - ten im Busch auch Re - he ge - paart, selbst wil - de Fuch - se und

p

fox - - es: Food was brought to the home by the
 Wöl - - fe: Nah - rung brach - te zum Nes - te das

cresc. *(mf)* *dim.*

fa - ther; the young were fed by the
 Männ - chen; das Weib - - chen saug - te die

p

mo - - ther There well I learned what
 Wel - - pen. Da lernt' ich wohl, was

(mf) *p*

love _____ must be, And ne'er _____ took the
 Lie - - - be sei: der Mut - - - ter ent -

(mf) *(dim.)*

young _____ from the moth - er's side. But now 'tis
 wandt' _____ ich die Wel - pen nie. — Nun fällt auch

(p) *(mp)*

come to me, what be - fore I've pon - dered in vain:—
 selbst mir ein, was zu - vor um - sonst _____ ich be - sann:

p

When from you I fly to roam in the for - est, why is it
 wenn zum Wald ich lau - fe, dich zu ver - las - sen, wie das kommt,

p *p* *molto*

(cresc. - - - - - *f*)

that I re - turn? 'Tis that from you I must learn, now,
 kehr' ich doch heim? Von dir erst muss ich er - fah - ren,

cresc.

(f) *Presto (Schnell)*

What fath - er and moth - er are minel
 wer Va - ter und Mut - ter mir seil

(d. d.)

p *cresc.*

più f *f*

141

SIEGFRIED

Act I, Scene III

RICHARD WAGNER

(Kräftig, doch nicht zu schnell.)

a). The accompaniment-figure heavily accentuated.

Blow — me the blaze!
 Bla — se die Gluth!

ff *p* *cresc.* *a)* 1 2 3 1 1 *tr*
più f *f* *ben tenuto, con forza*

(*mf*)
 Wild in wood — — lands waved a
 Wild im Wal — — de wuchs ein

p 1 1 *tr* 2 3 1 1 *tr* 1 1 1 *tr*
p ma ponderoso
(doch wichtig)

tree, Which I in the for — — est
 Baum, den hab' ich im Forst ge —

1 1 *tr* 2 3 1 1 *tr* 4 1 1 *tr*
cresc. 4534

a) The runs and trills to be played brilliantly. In the measures where they first occurred the exact execution is printed in full. The accompanist can use these as models for those that follow.

felled: — fällt; The brown - - leaved
 die brau - - ne

piu f *fp*

ash I burned in - to coal; On the
E - - - - - sche brannt' ich zur Kohl', auf dem

The musical score is for a three-part setting of 'The Shepherd's Song'. It features a Soprano, Alto, and Tenor vocal line, and a Piano accompaniment. The lyrics are in both English and German. The English lyrics are: 'hearth it lies in a', and the German lyrics are: 'Heerd nun liegt sie ge-'. The piano part includes a 'cresc.' marking and a 'dim.' marking. The score is written in G major and 3/4 time.

hearth it lies in a
Heerd nun liegt sie ge-

cresc. dim.

Musical score for the song "Der Hirt und das Lamm" (The Shepherd and the Lamb). The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked "Allegretto". The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The lyrics are in German.

Vocal Part:
 The vocal melody is written in a single staff. It begins with a treble clef and a key signature of two flats. The tempo is marked "Allegretto". The lyrics are: "Der Hirt und das Lamm". The vocal part is marked with a forte dynamic (*f*). The lyrics are: "Der Hirt und das Lamm".

Piano Part:
 The piano accompaniment is written in two staves (treble and bass). It begins with a treble clef and a key signature of two flats. The tempo is marked "Allegretto". The piano part is marked with a forte dynamic (*f*). The piano part features a prominent triplet figure in the right hand, which is repeated throughout the piece.

Lyrics:
 The lyrics are in German. The first line of the lyrics is "Der Hirt und das Lamm". The second line of the lyrics is "Der Hirt und das Lamm". The third line of the lyrics is "Der Hirt und das Lamm".

hol
 hol

Ho - ho! Ho - hey!
 Ho - hol Ho - heil!

Ho - hey! Ho - ho!
 Ho - heil! Ho - hol

Bel - lows, blow! Blow — me the blaze!
 Bla - se, — Balg! Bla - se die Gluth!

ff
pp
cresc.
più f
sempre f
ff
v

a) See the preceding note.

(mp)

The
Des

black - - - ened branch - - - es how
Bau - - - mes Koh - - - le, wie

bright - - - they burn! Their
brennt - - - sie kühn, wie

(cresc.)

glow - - - how fierce - - - and
glüht - - - sie hell - - - und

cresc.

(f)

fair!
hehr!

p *più f*

In
In

(f)

scat - ter - ing sparks they spring in the air: ho -
sprin - gen - den Fun - ken sprü - het sie auf: ho -

fp

(mf)

hey, ho - ho, ho - hey! Now
hei, ho - ho, ho - heil zer -

cresc. *ff* *dim.*

smelt me the stal - wart
schmilzt mir des Stah - les

p *cresc.*

steell
Spreul

Ho - ho!
Ho - hol

Ho -
Ho -

ho! Ho - hey!
ho! Ho - hei!

Ho - hey!
Ho - hei!

Ho - ho!
Ho - hol

Bel - lows, blow!
Bla - se Balg!

Blow — me the blaze!
Bla - se die Gluth!

ff *p* *cresc.* *ff* *più f* *ff*

SIEGFRIED'S FORGING SONG

149

(SIEGFRIED'S SCHMIEDELIED)

„Schmiede, mein Hammer, ein hartes Schwert“

SIEGFRIED

Translated by Frederic Field Bullard

Edited by Carl Armbruster

(Original Key)

SIEGFRIED

Act I, Scene III

RICHARD WAGNER

Con forza e ponderoso, non troppo presto

(Schwer und kräftig, nicht zu schnell)

PIANO

Ho - ho! Ho - ho! Ho -
Ho - ho! Ho - ho! Ho -

hey!*)
heil

Shape me, my ham - mer, a har - dy sword!
Schmie - de, mein Ham - mer, ein har - tes Schwert!

*)Pronounce, "high," as in the German.

Ho - ho! Ha - hey! Ho - ho! Ha -
Ho - ho! Ha - heil! Ho - ho! Ha -

hey!
heil!

Once streamed with
Einst färb - te

blood thy steel - y blue; Its rud - dy rip - ples red - dened thy
Blut dein fal - bes Blau; sein ro - thes Rie - seln rö - the - te

sides: Cold laugh - ter was thine, the warm stream lap - ping to
dich: kalt lach - test du da, das war - me leck - test du

cold!
kühl!

Hey - a - ho! Ha - ha! Ha - hey - a -
Hei - a - ho! Ha - ha! Ha - hei - a -

ff *fz*

ha! _____
ha! _____

In rud - dy
Nun hat die

fz *fz* *fz*

glow thou gleam - est red, And thy bend - - ing
Gluth dich roth ge - glüht, dei - ne wei - - che

fz *fz* *fz*

hard - - ness my ham - mer bites: An - - gry
Här - - te dem Ham - mer weicht: zor - - nig

fz *p* *cresc.*

sparks_ thou art spit - ting, that I thy tem - per have
 sprühst_ du mir Fun - ken, dass ich dich Sprö - den ge -

tamed. Hey - a - ho! Hey - a - ho! Hey - a - ho - ho - ho - ho -
 zähmt. Hei - a - ho! Hei - a - ho! Hei - a - ho - ho - ho - ho -

ho! Ha - hey! Ha - hey! Ha -
 hol Ha - hei! Ha - hei! Ha -

hey! _____
 heil _____

Ho - ho! _____
Ho - ho! _____

ff

Ho - ho! Ho - ho! Ha -
Ho - ho! Ho - ho! Ha -

sf

hey!
heil

sf

Shape me, my ham - mer, a har - dy sword!
Schmie - de, mein Ham - mer, ein har - tes Schwert!

Ho - ho! Ha - hey! Ho - ho! Ha -
Ho - ho! Ha - heil Ho - ho! Ha -

hey!
heil!

The spright - ly
Der fro - hen

sparks what a sport to see! For at their best in a rage are the
Fun - ken, wie freu' ich mich; es ziert den Küh - nen des Zor - nes

brave.
Kraft.

Lust - - y, laugh - ing on me,
Lu - - stig lachst du mich an,

Yet thou art gris - ly and grim! Hey-a-ho, ha - ha, Ha - hey - a -
 stellst du auch grimm dich und gram! Hei-a-ho, ha - ha, Ha - hei - a -

ha! _____ In fire and
 ha! _____ Durch Gluth und

forge de - light I find; With stal - - wart
 Ham - mer glückt' es mir; mit star - - ken

strokes I've laid thee straight: For - get now thy
 Schlä - - gen streckt' ich dich: nun schwin - de die

fier - y - shame; Grow as cold and hard as thou
ro - the - Scham, wer - de kalt und hart, wie du

canst. Hey-a-ho! Hey-a - ho! Hey-a-ho-ho-ho-ho-ho!
kannst. Hei-a - ho! Hei-a - ho! Hei-a - ho-ho-ho-ho-ho-ho!

accel.
più f molto cresc.

Hey - ah!
Hei - ah!

ff a) *ff*

dim. *f* *sf* *sf*

a) Brilliantly and quickly.

SIEGFRIED'S DEATH (SIEGFRIED'S TOD)

157

DIE GÖTTERDÄMMERUNG
Translated by Arthur Westbrook
Edited by Carl Armbruster

„Brünnhilde! Heilige Braut!“
(Original Key)

THE DUSK OF THE GODS
Act III, Scene II
RICHARD WAGNER

Molto lento e solenne
(Sehr langsam und feierlich)

VOICE

Brünn-hil - - - de!
Brünn - hil - - - del

PIANO

f dim. *pp* *a)* *poco f* *dim.*

O heav'n-ly bride!
Hei - li - ge Braut!

p *più p* *rall.* *f dim.* *pp*

mf *dim.* *p* *più p* *pp* *rall.*

a) The tempo should be taken so slowly that these harp passages remain quite distinct and retain the greatest possible plasticity.

Look
Wach'

up!
auf!

O - pen thine
Oeff - ne dein

eye - lids!
Au - gel!
tremolo

What a - gain hath
Wer ver - schloss dich

sunk thee in sleep?
wie - der in Schlaf?

Who holds thee in slum - ber so drear?
Wer band dich in Schlummer so bang?

p

f

dim.

p a)

più p

cresc.

3

6

a) The motive of the "Question to Fate".

The
Der

Wa - k'ner came,
We - cker kam,

his kiss a - woke;
er küsst dich wach

A - sun - der the bride's bonds he has
und a - ber der Braut bricht er die

bro - ken.
Ban - de:

mf *pp* *cresc.*

a) b)

a) The player must carefully distinguish the different number of fractions into which each eighth-note is divided: e.g., into three, into two, etc. The rhythm varies in every measure. b) The motive of "Siegfried the Volsung;" it must be well marked, though *pp*. ML-505-5

Now laughs forth Brün-hil - des joy.
da lacht ihm Brün-hil - des Lust-

cresc. *più f*

Ah! Ach! now her die - ses

ff *dim.* *p*

eye - lids ev - er are
Au - ge e - wig nun

più p *espressivo*

o - pen! Ah! what a fra - grance floats in her
of - fen! Ach! die - ses A - thems won - ni - ges

pp

breath - ing!
Weh - en!

Bless - ed de - part - ing!
Sü - sses Ver - geh - en,

pp *sempre più rit.*

pp *3* *dolce*

Hap - pi - est end - ing!
se - li - ges Grau - en!

Brün - hild'
Brünn - hild'

sempre più pp

(he dies)

of - fers me bliss!
bie - tet mir Gruss!

pp

pp *p espressivo* *p* *pp* *ppp*

PARSIFAL'S TRIUMPH

(PARSIFAL'S TRIUMPH)

PARSIFAL "D"
Translated by Frederic Field Bullard
Edited by Carl Armbruster

„Den heiligen Speer, ich bring' ihn euch zurück“
ard (Original Key)

PARSIFAL
Act III, Scene II
RICHARD WAGNER

Largo (*Breit*)

PIANO

Largo (Breit)

f a)

6

5

The musical score for 'The Holy Den heil-gen' is written for three parts: Soprano, Alto, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a rest for two measures, followed by the lyrics 'The ho - ly Den heil - gen' on a long note. The Alto and Piano parts play a complex, rhythmic accompaniment. The Piano part includes a double bar line and a repeat sign. The score is marked with 'f' (forte) and 'fp' (pianissimo).

Spear, a - gain doth seek the shrine! _____
 Speer, Ich bring ihn euch zu - rück! _____

The musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It includes a melodic phrase with a fermata over the final note, followed by a rest. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. It features a series of chords and a melodic line with triplets and a fermata. The score is marked with 'p' for piano.

Oh!
Oh!

What a
wel - chen

a) The triumphant "Parsifal Motive"

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ML - 506 - 8

mir - a - cle di - vine! Which ends thy suf-fring, health re -
 Wun-ders höch - stes Glück. Der dei - ne Wun - de darf - te

dolce
a)

stor - ing; From which I see the blood out -
 schlie - ssen, ihm seh' ich heil' - ges Blut ent -

p

pour - ing In long - ing to join the foun - tain
 flie - ssen in Sehn - sucht nach dem ver - wand - ten

cresc.
p
cresc.

flow - ing, Whose pure tide in the Grail is
 Quel - le der dort fließt in des Gra - les

dim.
a)

a) The 4 diatonically ascending notes form the "Spear" Motive and must be made slightly prominent, whenever they occur. M L - 506 - 8

glow - ing. Veiled be no more the Gift di - vine!
 Wel - le. Nicht soll der mehr ver - schlos - sen sein.

Un - cov - er the Grail! O - pen the
 Ent - hül - let den Grail! Oeff - net den

shrine! —
 Schrein! —
Molto lento e solenne

a) morendo ppp

a) The Motive of the Grail is marked by —. b) The arpeggio very slowly.

16.827 J.W.

M L - 506 - 8

Mus 884 .1 .743 F
Wagner lyrics for tenor
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